

AMERICAN ORIENTAL SERIES  
VOLUME 4

JAMBHALADATTA'S VERSION  
OF THE  
VETĀLAPAÑCAVINŚATI'

# AMERICAN ORIENTAL SERIES

VOLUME 4

EDITORS

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AMERICAN ORIENTAL SOCIETY  
NEW HAVEN, CONNECTICUT  
1934

JAMBHALADATTA'S VERSION  
OF THE  
VETĀLAPAÑCAVINŚATI

A CRITICAL SANSKRIT TEXT IN TRANSLITERATION,  
WITH AN INTRODUCTION, AND ENGLISH TRANSLATION

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AMERICAN ORIENTAL SOCIETY  
NEW HAVEN, CONNECTICUT  
1931

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WAVERLY PRESS, BALTIMORE, MARYLAND

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## INTRODUCTION

### 1 *The versions of the Vetālapañcaviṃśati*

Five versions of the Vetālapañcaviṃśati are recorded by the historians of Sanskrit literature Winternitz, *Geschichte der indischen Literatur*, 3 330-335, summarizes the main facts known about them in the year 1922 At that time texts of three had been published Uhle in 1881 (*AKM* 8 1), published Śivadāsa's version (Ś) on the basis of eleven modern manuscripts, and in 1914 (*BSGW* 66) he published a manuscript of the year 1487, which is much earlier than any of the other manuscripts The other published texts are those of Somadeva's version (S) contained in the Kathāsaritsāgara 75-99, and of Kṣemendra's version (K) in the Bṛhatkathāmañjarī 9 2 19-1221 Uhle's 1884 edition also contained a short prose recasting of Kṣemendra's version This can only be regarded as secondary and comparatively unimportant Of the other two versions, that attributed to Vallabhadāsa is known to exist in not more than half a dozen manuscripts The text they give is not essentially different from that of Śivadāsa, and they show no textual agreement among themselves which would set them off in any way from the Śivadāsa manuscripts It is doubtful whether we have in these Vallabhadāsa manuscripts anything more than a sub-recension of Śivadāsa's version, if they are to be dignified with even as much independence as this The fifth version is that of Jambhaladatta, which is here critically edited for the first time The publication by Pandit Jihananda Vidyāsāgara (Calcutta, 1873) must be regarded as an inferior manuscript It is described in our §3 A comparative study of all the versions is still needed, and I am at work on this at the present time In the present edition of Jambhaladatta's version, account has been taken in the notes to the translation of the more important differences of detail as they are presented by Somadeva, Kṣemendra, and Śivadāsa Somadeva's and Kṣemendra's versions have essentially the same subject-matter, the latter is shorter and halder than the former and omits many incidents which have only minor value in the development of the stories I have treated some points in the relationship of these two versions in my article "Kṣemendra as *kavi*" in *JAOS* 53, 1933, pp 124-143

### 2 *The author Jambhaladatta*

The known facts about Jambhaladatta are very few So far as we know this is his only work His name perhaps indicates a north-Indian

origin, since Jambhala is a common name of Kubera, especially among Buddhists, as shown by A. Foucher, *Étude sur l'iconographie bouddhique de l'Inde*, 1 (1900), pp. 123-127, and 2 (1905), pp. 50-53, and A. K. Coomaraswamy, *Yakṣas* (Smithsonian Miscellaneous Collections, vol. 80 [1928], no. 6), p. 6. That he was himself a Buddhist is extremely improbable. A Buddhist trait (if it is especially such) that has been pointed out in Śivadāsa's story 19, Somadeva's and Kṣemendra's 20, viz. reference to the transience of the body and the saṃsāra, is totally absent in the more condensed corresponding story 17 of Jambhaladatta. Moreover, in Jambhaladatta's version Śiva and Śiva's consort play as prominent a part as they do in the other versions. The opening dedications in the MSS (e.g. *om namah śrīyā*) prove nothing, since they are to be ascribed to the copyists. A somewhat more significant piece of evidence, however, is to be found in the introductory verses of dedication. I shall show in §4 that the MS W<sup>1</sup> represents a recension of the text independent of the other MSS. It has the third introductory verso of our text, that in praise of Hari. Though W's verso is so corrupt that Hari's name does not appear, the verse is undoubtedly the same as that of the other MSS. It might indeed be assumed that this verso was inserted in some archetypal MS later than Jambhaladatta's own text, yet there is no evidence which would gainsay its being part of the author's text. We have, then, absolutely no reason for considering that Jambhaladatta was a Buddhist.

Hertel in two places refers to Jambhaladatta's version as "jainistic." These places are *Tontrākhyāyika*, Cini 156, and "Śivadāsa Vetālapañcaviṃśatikā" in *Streitberg Festgabe*, p. 147. In neither place does he give any reasons for this opinion, nor have I been able to find them elsewhere in his writings. Betti, in his article "6 Novelle Soprannumerarie alla Vetālapañcaviṃśatikā" in *Archivio per le tradizioni popolari* (Pitre's *Archivio*) 13, 537, in translating our story 22, renders *paramadhārmiko* as "uomo molto scrupoloso verso la Legge e religioso," with this footnote: "La Legge (Dharma) è il complesso dei precetti morali, che costituiscono la religione del Jina." Without stronger reason than this (and with the best will I have been unable to find it), I cannot accept Jambhaladatta's version as Jainistic nor Jambhaladatta as a Jain.

In the final colophon in MS P, as given in the *Catalogue* (see under §3), the work is attributed to *sandhivigrahikaśrījambhaladatta*. The copy of this MS which was made for me has for *vigrahika* only *vigraha* incomplete and crossed out. If *sandhivigrahika* is to be accepted, as I feel it must be, it represents the word *sandhivigrahika*, "minister of peace

<sup>1</sup> For abbreviations see §§3, 4



and war, foreign minister " That Jambhaladatta could have been a minister in some kingdom is not at all impossible, but it would be idle to make any conjectures as to his circumstances The MSS HO have in this colophon *sāndhīśrīḥ*, V merely *jambhaladatta*

The fourth introductory verse says that Jambhaladatta learned the work "from the lotus mouth of *sandhīśrīvaradeva* " So HO read, V has *santīśrīḥ*, P, according to the *Catalogue*, has *śrisandhī*, according to the copy, *śrisandhī* Following the clue given by P's colophon, I am inclined to think that *sāndhī*, or better *sāmdhī*, is an anomalous abbreviated form (? i or in stem) of *sāmdhīvighraṣika*, and is synonymous with it, "foreign minister " P's *sandhī*, it will be noticed, has its long vowel in the second syllable because of the metrical requirements of the verse consequent upon the transposition of *sandhī* and *śrī* We are then in a position to say that Jambhaladatta's *guru* was the "foreign minister" Varadeva Bosch, in *De Legende van Jimutavahana in de Sanskrit-litteratuur*, pp 62-67, interpreted this phrase *sandhīśrīvaradevavaktrakamalad* as "from the lotus mouth of the god like Śrīvara," omitting *sandhī*, and hazarded a connexion with Śrīvara the historian While it is with reluctance that I give up the opportunity to date Jambhaladatta with some exactness, I feel that the parallelism between the honorific epithets in the verse and in the colophon is too close to allow Bosch's interpretation of the verse to stand

Jambhaladatta's date consequently cannot be established from the text The MS P was written *śaka* 1774 = 1852-3 A D The other MSS have no dates W, the Nepal MS, is somewhat older than the others Mr E J Thomas of the Cambridge University Library writes me that he would not like to guess the date with confidence without more comparison with other MSS from Nepal, but that it is his impression that paleographically the MS belongs with others which Bendall assigned to the 14th century A D While such a date is not impossible, I am not at all sure that the MS is so old I shall show in §3 that for the first part of this MS the 16th century is the *terminus ante quem* I shall show further in §4 that even this Nepal MS does not give a text that can be considered Jambhaladatta's own He lived then at some period anterior to the 16th century

Of his place of birth or habitat nothing more can be inferred than is yielded by his name The place-names in the stories agree in large part with those in the Kashmir versions and the probabilities are that they derive from the original *Vetālapañcaviṃśatī* and so can throw no light on this version's place of composition

## 3 The manuscripts

H = India Office Sanskrit MS 3108 (E 4097) No date Good, modern Bengali hand Paper, first 10 leaves white, the rest orange 41 folios (the last is numbered 39 through the repetition of the numbers 15 and 27), 8 lines in the first ten folios, 7 in the rest, 60 akṣaras (The India Office Catalogue is wrong concerning some of these details) Well and clearly written, fairly correct as regards the text it contains Several lacunae in the middle, apparently originating in the archetype of the MS, viz story 17 is numbered as 18, while story 18 of PW and the text here given is omitted and there is no story numbered 17 Stories 22, 23, and the beginning of 24 are omitted altogether, and the remainder of the page which contains the last line of story 21 is left blank Final colophon—*iti sandhūśrīyambhaladattavīracitakathapañcavīṃśatītam o tetalah*

O = rotograph of Oxford MS Wilson 242c (Aufrecht, *Oxford Catalogue* 327) No date Good, modern Bengali hand 31 folios, of which number 1, containing one page, is missing, 10 lines, 0 only on last page, 60-65 akṣaras Well and clearly written A copy of H, with the same lacunae and the same mistakes, and some further mistakes and short omissions of its own At the long lacuna, including stories 22, 23, and the beginning of 24, no blank is left in the MS Final colophon identical with that of H

P = copy of MS, *Catalogue of Sanskrit MSS in the Calcutta Sanskrit College*, vol vi, page 100, number 144 The MS is written in Bengali characters Its final colophon, as given in the *Catalogue*, is—*iti sandhūgrahikāśrīyambhaladattavīracitakathapañcavīṃśatītam o tetalakathaprabandhah 25 samaptaś ca 'yam granthah śakābdā 1774 (= 1852 3 A n) śakīya āśvinasya dvitīyadwāsya hīpīrīyam* The copy, made by Śrīpāñcanan Bhaṭṭācāryavyākaranatīrthāśrman, is in Devanāgarī, numbered by pages, 84 in all, 8 lines, about 60 akṣaras It is a good, well written copy The text is fairly correct with no major lacunae as in HO For the stories in the lacunae P is the only MS that could be used In story 18 P has a lacuna of uncertain extent The copy has the final colophon of the MS through *granthah*, with *vīgraha* erased for *vīgrahika* see §2

W = rotograph of Cambridge Add MS 1655 No date Bendall, *Catalogue of the Buddhist Sanskrit Manuscripts in the University Library, Cambridge* (1883) p xxxi, says that in Nepal paper came into general use at the end of the 16th century This period then may be set as the *terminus ante quem* of the palm leaf portion of W On p xxii he outlines the limits of time within which flourished forms of letters with hooked tops After the 15th century these disappeared altogether, and

W does not have them. This, however, will not establish a *terminus post quem*, for the hooked style was not universal in Nepal at any period. Mr Thomas's conjecture of the 14th century (§2) is therefore not impossible. The paper portion of W is undoubtedly later than the palm leaf, its hand I assume to be the modern one of Nepal. In colophon to story 13 (its 14) the name of the author is given. 125 folios, folios 1-77 on palm-leaf (except 3, which has been replaced by a paper copy in a different hand, and 28 and 55, which are missing in the MS), folios 78-125 paper in a different hand, 5 lines, 4 on last page. Lines 1 and 5 in the palm leaf section run the whole length of the folio with about 55 akṣaras, lines 2, 3, and 4 are interrupted by the hole for the binding string somewhat to the left of the centre of the strip, and contain about 50 akṣaras. The paper portion has no holes, about 65 akṣaras. Many of the palm leaf folios are partly illegible because of rubbing. Both hands are fairly legible, the second rather more so than the first, though it is smaller. Many of the characters are ambiguous, apparently a normal feature of the script of Nepal. Among the ambiguities are lack of differentiation between *kṣ*, *ṣ*, *y*, between *r*, *n*, and sometimes *v* (*b*) and *t*, between *ku* and *lt*, and between *ddh* and *dv*. There is much confusion also between *hy* and *hm*, *ṇd* and *ṇṇ*, *bh* and *t*, *dr*, *du*, and *du*. *s*, *ś*, and *p*, and *vv* and various combinations of *kṣ* and *ṣ*. Some of these confusions may be due to individual hands or to lack of knowledge of Sanskrit in the scribes. The text is very corrupt, showing general carelessness, constantly bad sandhi, confusion between inflectional endings, considerable interchange between letters, due in some cases to confusion between letters such as *p* and *y*, or between different vernacular sounds such as *kh* and *ṣ*, in other cases due merely to carelessness. Where the text is readable or can be reconstructed from its chaotic condition, it differs widely in language from the other manuscripts. The incidents of the stories seem on the whole, however, to be identical with those of the other MSS, though there are occasional expansions or contractions or even entirely different versions as compared with the text here given. Since the MS as a whole is unusable, differences have been noted in the apparatus only for the introduction and story 1, and there only in part, for the proper names variants have been noted throughout. Where W agrees with the other MSS on the proper names, no notation has been made. Major differences from the text are as follows: stories 7 and 8 appear in the reverse order, a different story 12 (= Ś 11, S 12) is inserted, with stories 12 and 13 appearing as 13 and 14 respectively, and stories 14 and 15 are omitted and a different 15 (= Ś 13, S 14) is inserted. The corrupt state of the MS does not allow these two different stories to be reconstructed. The

missing folio 55 would form part of the different story 12. In the conclusion of the frame-story there is no trace of the *vetāla*'s account of his previous existence. See further §4 below.

V = edition of Pandit Jibānanda Vidyāsāgara, Calcutta, 1873. Devanāgarī. 91 pages. A poor edition, based apparently on some MS related to P, since it contains stories 22 and 23 and the beginning of 24, which HO omit, but also related to HO in some of its readings. It, like HO, but probably independently of them, omits story 18 and numbers the remaining stories so that the numbering following 16 is consecutive. Consequently the *vetāla* tells only 24 stories and the conclusion of the frame-story forms the 25th of the series as in the other versions. In text the editor follows now HO, now P, but departs from both, in many cases by obvious emendation, and in all cases probably arbitrarily. The title-page reads *vetālapañcavīṁśatīḥ bī e upādhyādhārīna śrījīvanandavidyāsāgarabhaṭṭacāryena saṃkalīto kalīkatārājadhanyam nūtanabhāratayanītre mudrītā im 1873*. Final colophon *itī bī e upādhyādhārīnā śrījīvanandavidyāsāgarabhaṭṭacāryena saṃkalītayam jambhālādattaprolakavetālapañcavīṁśatī pañcavīṁśatīvetālakathāprabandhah samapto 'yam grānthah*.

#### 4 Relationship between the manuscripts

HOP (with V) may be considered to represent a Bengali recension of the text, while W represents another recension, the Nepali, which is unfortunately textually unrecoverable unless other MSS connected with it are found. But the relationship between these two recensions and between them and the original text of Jambhālādatta can be worked out to some extent on the basis of the stories contained in the various versions and recensions.

Whereas Śivadāsa's version and the Kashmirian versions (S and K) present only 24 stories apart from the frame-story and consequently include the conclusion of the frame-story as the 25th of the series, our text of Jambhālādatta's version gives 25 stories as told by the *vetāla*, apart from the frame-story. P and W, the complete MSS, show this state of affairs. That the archetype of H, and of O also, represented the same situation, is clear. Down to and including story 18, HO and PW agree in their stories, except for W's variations indicated in the description of that MS. Then HO give the story following 16 the number 18 and omit the number 17 entirely. In PW this story is numbered 17 and is followed by a story numbered 18 which is omitted by HO. From there on all the MSS agree entirely in stories and in numbering. Since P and W, MSS of separate traditions, agree on story 18 in content and order, it is clear that this story was found in the

original text of this version. It seems likely that HO, or their archetype, omitted story 18 because the lacuna seen in P was already there, and then confounded the numbering.

Stories 21, 22, and 23 are found in no other Sanskrit version of the *Vetālapañcaviṃśati*. They are found in both our recensions and so

Bengali rec (HÖP, V)	Jambhaladatta		Somadeva	Kāsemendra	Śivadāsa
	Nepali rec (W)	Newārī vers			
Intro	Intro	Intro	Intro	Intro	Intro
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	8	5	23'
6	6	6	5	6	5
7	8	8	7	8	8
8	7	7	6	7	6
9	9	9	9	9	7
10	10	10	10	10	9
11	11	11	11	11	10
12	13	12	13	13	12
13	14	13	15	15	14
14	—	14	17	17	16
15	—	15	18	18	17
16	16	16	19	19	18
17	17	17	20	20	19
18	18	18	21	21	20
19	19	19	22	22	21
20	20	20	23	23	22
21	21	21	—	—	—
22	22	22	—	—	—
23	23	—	—	—	—
24	24	24	16	16	15
25	25	25	24	24	24
Concl	Concl	Concl	Concl	Concl	Concl
	12 = 8 K	23 = 8 K			
	12, 8 11	14 8 13			
	15 = 8 K				
	14, 6 13				

must be considered to have formed part of Jambhaladatta's text. As a consequence of their insertion the collection put in the *vetāla*'s mouth 27 stories, i.e. the 24 which are found in all the other Sanskrit versions and so must be considered the original stories of the collection, plus Jambhaladatta's three new stories. All 27 stories were given in Jam-

Jambhaladatta's text This statement is based on the divergent ways in which the two recensions reduced the number of stories to agreement with the title of the collection. The Nepali recension omitted the two Brhatkathā stories 17 and 18, Śivadāsa's 16 and 17. The Bengali recension, on the other hand, kept these two stories and omitted Brhatkathā numbers 12 and 14, Śivadāsa's 11 and 13, which the Nepali recension kept. For the Bengali recension I have attempted to find a rationale in the subject-matter of the stories. Brhatkathā 12 describes the winning of a bride who lived in an under-sea world and to this extent is similar to our story 7. Brhatkathā 14 employs the "Laugh and Cry motif" and so is similar to our story 20. Such a rationalization however is weak and subjective and cannot explain why these stories were selected for elimination rather than other stories which showed central motifs which were duplicated in the collection. Moreover such a rationalization cannot be applied to the omissions of the Nepali recension. Whatever the method of elimination, the fact remains that the two recensions have reduced the number of the vetāla's stories to 25 independently of one another, and the assumption is justified that the Jambhaladatta text included the disturbing number of 27 stories.

Hans Jörgensen in an article "Ein Beitrag zur Kenntnis des Nevārī," *ZDMG* 75 (1921), pp. 213-236, gives us an account of the Newārī version of the Vetālapañcaviṃśatī. He includes a table of the correspondences of the stories in this version with those of Jambhaladatta's version (as the author knew it in V), Śivadāsa's version, and Uhle's (i.e. the prose recasting of Kṣemendra's version). I include the data for this Newārī version in my table of the correspondences of the stories. The results of the comparison are significant. The Newārī version is obviously based on Jambhaladatta's version, for it contains two of the inserted stories, 21 and 22. It confirms our inclusion of story 18 in the text. In its order of stories 8, 7, it agrees with the Nepali recension (as it does also in its proper names, see below). Of the original stock of stories it omits only Brhatkathā 12, Śivadāsa 11, as does the Bengali recension. In place of our story 23 it has Brhatkathā 14, Śivadāsa 13, which the Nepali recension has though in a different place, but which the Bengali recension omits. Thus it gives the vetāla altogether 25 stories. Its story content is a further piece of evidence for my assumption that the original text of Jambhaladatta had 27 stories. This Newārī version goes back to a Sanskrit archetype that had 27 stories and that in its proper names is approximated more closely by the Nepali recension than by the Bengali. Since it and the Nepali recension agree on the order of stories 8 and 7, this may be assumed for the original Jambhaladatta text.

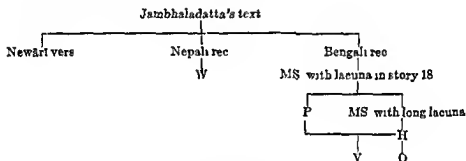
One further point may be made by comparison of the story-material. The Bengali recension has in the conclusion of the frame-story a long account by the vetāla of the previous history of himself and the false ascetic. This story and its parallels in Hindu fiction I am treating elsewhere (in an article entitled "A Story of Vikrama's Birth and Accession," which will be published in *JAOS*) as a floating element of the Vikrama-cycle, and show that our version is a somewhat defective and secondary form of the story. The Nepali recension has no trace of this story, nor has the Newari version. The inference is that the original version of Jambhala-datta did not have the story, but that at some time after the separation of the two recensions that of Bengal interpolated this Vikrama-legend.

We have just seen that in the matter of the interpolated history of the vetāla the Bengali recension represents a tradition somewhat less close to the original Jambhala-datta text than does the Nepali recension. The same state of affairs is seen when we examine the proper names of the text. First, we shall utilize the Newari version of stories 21 and 22 which Jürgensen published in the article referred to above. In story 21 the merchant is called in HOPV either Nidhipatidatta or Nidhipati (ent. n. 4), in W Nidhidatta, in the Newari version Vidhidatta or Nidhidatta (we should undoubtedly read Nidhidatta in both places where the name occurs). His wives are in HOPV Kāmasenā, Vāsavadattā, Kāmaravati, and Campāvati, in W Kāmasenā, Vasantasenā, Vāsavadattā, and Kusumāvatī, in the Newari version the same as in W. His sons are in HOPV Ratnadatta, Mandatta, Kumāradatta, and Kanakadatta, W and the Newari version have Svarnadatta for Kumāradatta. The harlot in HOPV is Rūparati, in W and the Newari version Mēlati. In Story 22 Anāgāsena is the daughter of Mandatta in PV (HO omit story), of Manikundala in W, of Manikundasena in the Newari version. It has already been shown that the Newari version is independent in its tradition of the two Sanskrit recensions. We may then say that, where it and the Nepali recension agree on proper names as against the Bengali recension, they represent Jambhala-datta's text more closely than does the Bengali recension.

Unfortunately, the Newari version is not available for the remainder of the stories. But on examination of divergent proper names in those stories that formed part of the original Vetālapavicāriṇī, we shall find that W's variants agree with the Bhaṭṭakathā names, while those of the Bengali recension agree with those of no other version. It will not be necessary to list all these variants, the notes to the translation have them in full. A few examples will suffice. In the myna's tale in story 3 the merchant father is named Gandhadatta in HOPV, Artha-

datta in W and the *Bṛhatkathā*, *Mahādhana* in *Śivadāsa*. In story 5 the *brahman* is *Viṣṇuśarma* in HOPV, *Viṣṇusvāmin* in W and the *Bṛhatkathā*, *Govinda* in *Śivadāsa*. In story 6 the king is *Sudarśana* in HOPV, *Puṇyasena* in W and the *Bṛhatkathā*, *Mahahala* in *Śivadāsa*. In story 11 the three queens are in HOPV *Śṛṅgāravatī*, *Mṛgaṅkavatī*, and *Tāravatī*, W intends the first to be named *Indulekhā*, her name in the *Bṛhatkathā*. This comparison with the names of the independent *Bṛhatkathā* texts adds still another bit of evidence for considering the Nepali recension to be closer to the original *Jambhaladatta* text than is the Bengali recension. We have, then, all the more cause for regret that W is unusable for the constitution of a text of the Nepali recension. It is a pious hope that some other manuscript of this recension may some day come to light.

The following stemma summarises our conclusions about the relations of the MSS to one another



### 5 Constitution of the text

In constituting the text there were two problems, that of the stories to be included and their order, and that of the verbal constitution of the text. The former has been discussed above in §4. The text has perforce had to be that of the Bengali recension, its make-up has been settled there. Verbally, the MS P is the prime authority for the section included in the long lacuna of HO and for story 18. In the remainder of the text, P is in no way superior to HO, at some points it gives a better reading than HO, at others they give a better reading than P. Consequently and necessarily the text has had to be a composite one, drawing now on HO, now on P. Where neither MS was obviously better than the other, HO have been followed, merely for convenience sake and not because they are in any way better than P.

### 6 Relation of this version to other versions

Little can be said with certainty about the source which our author used for his version until a careful study has been made of all the ver-



sions Bosch in the monograph referred to in §2 says that Kṣemendra has details which are very closely related to some of Jambhaladatta's and he suggests that he may have used beside his main source the source which Jambhaladatta used. If so, this source could not be later than 1050 A.D. (or perhaps, more exactly, about 1037 A.D., if this is accepted as the date of the *Bṛhatkathamāñjarī*, following Lévi, *JA*, ser 8, t 6 [1885], 420, and ser 8, t 7 [1886], 218-219). Again, this question cannot be settled until a comparison of all versions has been made. As has been mentioned in §§2 and 4, the place-names and proper names in Jambhaladatta agree very closely with those of Somadeva and Kṣemendra, while Śivadāsa's differ widely from all three. This suggests a closer relation between the Kashmirian versions and ours than between Śivadāsa's and ours. On the other hand, the details of the stories in Jambhaladatta differ widely from those of all the other versions. Where there is agreement, it is just as likely to be with Śivadāsa as with the Kashmirian versions. It may be noted here that the author of our version was at times careless in the handling of details. The most glaring example is in the final story, that of the mixed relationships. There he omits the very important detail, that the father married the daughter and the son the mother. Details without which there is little clarity left are frequently omitted in the solutions of the riddles, e.g. in stories 5, 15, and 16. On the basis of proper names, then, Jambhaladatta is nearest to the Kashmirian versions, but consideration of the details of the stories leaves that relationship still rather remote.

### 7 Style

This is the only version of the *Vetālapañcaviṃśatī* that is written almost entirely in prose, with the exception of the short prose summary of Kṣemendra mentioned in §1. The Kashmirian versions are in verse, mostly ślohas, Śivadāsa and Vallabhadāsa are in prose with large additions of verses, partly narrative, but mostly of the *kāvya* type or sententious or technical in their subject-matter. Jambhaladatta's prose is, with the exception of a few sentences, strictly narrative. As such it makes little claim to ornateness and is at times monotonously bald and undistinguished. Attempts at ornament which do appear are almost invariably epithets. One of these, *trailokyamohanīyākṛtī*, is repeated so frequently when a young woman has to be characterized, that it becomes ludicrous. The first two sentences in the introductory story are a rhetorical description of the king and show the usual long compounds and exaggerated conceits of not too skilful *kāvya* prose.

We could say that the text is wholly in prose, but that a number of

verses occur at the beginning and end of stories, they are sporadic and disappear after story 9. One verse, 9 2, is suspicious since it is made up of two pādas in praharṣini meter and two in mālinī. Verse 8 2 is a combination of one indravāṁśā pāda and three indravajrā pādas, which according to the writers on metric is an inadmissible form of the upajāti meter, which must have all pādas containing the same number of syllables. The other verses are correct in their mechanics, but otherwise little can be said for them. They are all narrative verses. One verse, 9 1, is incorrect in sense and cannot be satisfactorily emended. A list of the verses with their meters follows: story 3, two śloka at beginning, one śloka at end, story 4, three śloka at beginning, story 5, one śloka at end, story 7, one śloka at beginning, at end one mālinī, and one viparītakhyānakī, a special form of upajāti consisting of alternate upendravajrā and indravajrā pādas, story 8, one verse in vāṁśastha meter at beginning, one at end described above, story 9, at beginning an upajāti stanza consisting of three indravajrā pādas and one upendravajrā, and the mixed verse described above. There are also five introductory verses whose meters are as follows: two śardūlavikṛita verses, an upajāti consisting of three vāṁśasthā pādas and one indravāṁśā, a śardūlavikṛita, and a śloka. None of these nineteen verses has been found in other texts.

### 8 Language

The language of the text is on the whole good Sanskrit. Jambhala-datta shows a knowledge of the grammars by his use of several rare verbal forms. On page 6, line 4, he uses a reduplicated aorist *nāḍapat*, not otherwise found in the literature, and on page 28, line 5, *ajjnat*, also a grammarian's form. The form *ajjñapat* on page 8, line 3, is better attested. On page 72, line 12, occurs *apaptat* which Whitney records only for the Vedic literature.

A number of new words is found. Among them are two Sanskritized Prakrit roots.

*lukkayitah*, 116 25, is from the Prakrit stem *lukk-*, "to be hidden." Sanskritization has been by means of a denominative formation, the passive participle is used since the stem has passive meaning.

*cāhayati*, 140 7, is from the Prakrit stem *cāh-*, "to desire," and has denominative formation.

Other new words are as follows:

*curī*, "theft," 148 5. Compare the lexical word *curā*, "theft." Both seem to be formed on the  $\sqrt{\text{cur}}$ , which is postulated for the verb *corayati*.

*lālatatāla*, 152 22, 154 21. The goblins Tāla and Vetāla, who are the

vetāla of these stories and the spirit of the yogin who prompts the king to bring him the vetāla and plans to sacrifice him. For the meaning see in the *Hindī Śabda Sagara*, p 1402, s v *tal<sup>2</sup>baitāl<sup>2</sup>*, rendered as "two devatas or yakṣas, of which it is said that King Vikramāditya subdued them and they constantly render him complete service." At the end of the *Hindī Baital Pachisi* (ed W B Barker and E B Eastwick, Hertford, 1855, p 369, and ed D Forbes, London, 1857, p 140) Vikrama throws the two corpses into a cauldron of oil, and then they appear to him as two *bur* (Skt *vira* "hero", in folklore demons, see W Crooke, *Religion and Folklore of Northern India*, ed R E Enthoven, Oxford, 1926, p 200) who ask him his wish and are told by him that they should come whenever he calls. In W McCulloch, *Bengali Household Tales*, p 247, in a story of "Vikramāditya and his Bride," Vikrama, having need of service in a dense forest where his magic horse had carried him, "dismounted and called to mind Tal and Betāla, who immediately appeared. 'Listen, Tal and Betal,' said he to them. 'Build a palace here as quickly as possible.' Tal and Betāl had the palace ready almost as soon as the Raja had finished giving his orders." In a footnote Mr McCulloch says "Sk, *vetāla*, which, strictly, means a demon that takes possession of a corpse. This Vetāla is the Betal of our story. 'Tal' is merely the last half of the word, out of which the popular imagination has fabricated the name of an additional demon." (I am indebted to Prof W Norman Brown for this note.)

*duhsadhu*, "doorkeeper," 22 12 Cf the lexical words *duhsādhin* and *dauhsādhika*. The element *duh* = *dur* = *dear*, "door."

*dviratikā*, 12 7 It occurs in the phrase *kṛpanena dviratikam karatvā*. I have hazarded the translation "dealt a sharp blow with his sword," which is admittedly merely a guess. Conceivably the word is based on *√rat* 'to make a noise, crash (as an axe)'. In that case the words may mean "giving an echoing stroke with his sword." But it should be observed that the word is not textually sound.

*dharaka*, 88 18 Apparently a "runner," i.e. some kind of an attendant. Cf the similar development of meaning in *pari* + *√car* and its derivatives.

*śastika*, 92 2 It is tempting to find in this word the element *śasti*, "punishment," and to guess its meaning as 'bouncer' or the like. The form might be derived from *\*śastika* through Prakrit *\*sathiya* (Pkt *sathu* is attested), with mistaken Sanskrit reformation.

*sandhi*, introductory vs 4 and final colophon. See §2.

A few grammatical points may be noticed here.

A frequent use of *eka* at the end of compounds, which is noted as late

by Wackernagel, *Altindische Grammatik*, 3 §200f, is seen at 18 26 *śataika*, 64 7 *putraika* (where the following *kanyaiikā* may be taken as one word or two), 100 24 *kumaraika*, 130 7 *bhataśataika*, 134 16 *vāraika*, 144 25 *puruṣaika*, 148 4 *ghoṭaika*. A similar idiom is seen at 12 19, in the compound *varapañcasapta*, for which see note 15 to translation of introductory story.

A number of passages shows a construction of the type *vadatu deva*, which at first sight seems to be either a wrong reading for *vadatu devah*, or a wrong word division for *vada tu deva*. That the second alternative is incorrect is shown by one passage (42 6) which has *dadatu deva*. All the passages admit of explanation by the first alternative, but since visarga is hardly ever omitted in the manuscripts except in these passages, and since there are eleven undoubted examples of this type, I have thought it preferable to keep the manuscript readings and to explain the idiom as a contamination of two types of phrase, *vada deva* and *vadatu devah*. The combination of 3rd person imperative with a vocative may have been felt as a more honorific mode of address than either of the other two. A list of the passages follows: 94 14, 98 14, 108 11, 132 16, 138 18, *vadatu deva*, 24 14 *avalokayatu deva*, 42 6 *dadatu deva*, 88 5 *anayatu deva*, 100 8 *sugupte deva tiṣṭhatu*, 100 18 *ajñāpayatu deva*, 110 25 *yad ājñāpayatu deva*, *tena 'īa 'smabhiḥ sthātavyam*. Three other passages are complicated by variant readings: 142 11, all MSS read *vadatu deva*, while V emends to *devah* (this passage might have been listed with the undoubted cases), 144 15 *arabhatu deva* is read by HO, while PV have *devah*, 112 8 *ājñāpayatu* is the reading of HOV which I have followed, understanding *deva* or *devah*, while P has *deva*. With the omission of a subject or a vocative in the last passage may be compared 134 28 *madgṛhe tiṣṭhatu*, where *bhārata* must be understood.

### 9 The translation

The word *retala* has usually been translated in previous works, when translated at all, as "vampire". So, for example, Burton has done in his adaptation of the Hindi version of the *Vetālapañcaviṃśati*, which was published in 1870 under the title *Vikram and the Vampire, or Tales of Hindu Devilry*. That the two terms are not synonymous is clear when we consider the normal Western idea of a vampire as a spirit-inhabited corpse that sucks the blood of the living in order to revitalize itself. In the *Vetālapañcaviṃśati* the *retala* is a very different being, whose only point in common with the vampire is that it is a spirit inhabiting a corpse. Consequently, "vampire" is a rather unfortunate term to use in translation. Following a hint given by Penzer in his long note on Vampires in *The Ocean of Story*, vol 6, pp 136-140, I have used

in my translation the term "goblin" This word in English signifies little more than a mischievous spirit and does not imply that the spirit inhabits a corpse, but it avoids the blood sucking implications of "vampire" Other terms for beings not human have given trouble *Rakṣasa* I have translated by "ogre," not that they are equivalent, but "ogre" implies such malice towards human beings as that of the *rakṣasa* The numerous and exhaustively classified spirits and demons of India defy exact, and sometimes even proximate, translation My translation of the text aims at exactness, if this has been achieved, the user of the edition will perhaps pardon in my English a lack of literary grace, for the Sanskrit is likewise lacking

#### 10 Bibliography of Jambhaladatta's version

Jibānanda Vidyāsāgara, *Vetalapañcamśati*, Calcutta, 1873 See §3  
V Bettei, 6 Nouvelle Sopranumerarie alla Vetalspancaviṇṇatī (*Archivio delle Tradizioni Popolari* 13 [1894], pp 313-325, 537-554) translation of stories 21, 22, and 23

F D K Bosch, *De Legende van Jimutavahana in de Sanskritliteratuur*, Leiden, 1914 translation of story 24

J Schick, Die ältesten Versionen von Chaucers Frankeleynes Tale (*Studia Indo-iranica*, Ehrengabe für Wilhelm Geiger, 1931, pp 89-107) translation of story 10

H Uhle, *Die fünfzehnte Erzählung der Vetalapantschariṇṇatī* (Programm des Gymnasiums zum heiligen Kreuz in Dresden, 1877) text, with translation and notes, of the story of Jimūtavahana I have been unable to see this publication

H Uhle, *Vetalapantschariṇṇatī, Die 25 Erzählungen eines Damons* (Meisterwerke Orientalischer Literaturen, 9ter Band), München, 1924 translation of the conclusion of the frame-story, pp 187-193

Hans Jorgensen, Ein Beitrag zur Kenntniss des Nevari (ZDMG 75 [1921], pp 213-236) See §4

TEXT, WITH CRITICAL APPARATUS  
AND  
TRANSLATION, WITH COMMENTARY

## TRANSLATION AND COMMENTARY

### INTRODUCTORY VERSES

1 May the beautiful dance of Śiva be for your good fortune, the dance which sways over the mountains that move<sup>1</sup> because of the play of his staff-like pair of arms, which terrifies the world through the loud noise of his song, which causes the top of the serpent's hood<sup>2</sup> to sway under the weight of his moving feet, which makes the moon resting on his bee-brown jungle of tangled hair move in a garland of lofty waves

2 May the breaths of Kṛṣṇa grant to you exceeding good fortune, the breaths which, being favorably inclined to grant safety to his devotees, illumine for them the interior of the three worlds, are bright in splendor, destroy the pride that comes with prosperity, are incomparable lords (= bestowers) of nectar to their two eyes slightly opened (in mystic contemplation),<sup>3</sup> which bring calm (or, coolness) and remove the weariness of the rounds of rebirth in the three worlds

3 I worship Hari<sup>4</sup> who is of resplendent mind, possesses charming radiance (or, Lakṣmī),<sup>5</sup> is wonderful and fair, whose two feet remove evil, through whose favor the learned men know the three worlds

4 Let good men bear with interest, because of the marvels therein and in order to remember them, the twenty-five very enthralling stories of the goblin, which the illustrious Jambhala-datta heard from the lotus mouth of the "foreign minister," the illustrious Varadeva,<sup>6</sup> and because of reverence for his teacher wrote down in a few well-chosen words

5 Good sirs, if you have a desire to hear, read this wonderfully related story

<sup>1</sup> Or read *'calagrabhramyat*, "as it sways over the unmoving mountains with the play etc."

<sup>2</sup> The serpent is Śeṣa or Ananta, the giant cobra with a thousand heads who supports the whole universe on his hood

<sup>3</sup> Cf. the slightly opened eyes of meditative figures in sculpture

<sup>4</sup> Hari = वीरु

<sup>5</sup> *śrī* has, besides its meaning as a common noun, the meaning of Lakṣmī, वीरु's wife

<sup>6</sup> On the name and the word *sāndhī* (n) see Intro §2

INTRODUCTORY STORY<sup>1</sup>

In this world there was once an emperor who was supreme ruler of all kings, the illustrious Vikramakeśarin,<sup>2</sup> called "the ornament of kings." His cheeks were adorned with earrings made of various jewels, his whole body was decked with ornaments of all sorts. He was skilled in the substance of the different sciences, an ocean of the pearls of manifold good qualities. He had assembled riches like those of the god of wealth<sup>3</sup> in the form of a collection of sapphires, emeralds, diamonds, cat's-eyes, rubies, pearls, and the like in great abundance. His praises were sung by the Vidyādhariś skilled in song<sup>4</sup> in mountains and valleys situated in all the regions of the world. He was beautiful in every limb like Indra.<sup>5</sup> Now that lord, who was lord of the earth girdled by the four oceans,<sup>6</sup> the king of kings, surrounded by many vassals and ministers continually spent the time enjoying the ineffable pleasures of that sovereignty. [Kṣāntiśīla, desiring the eight powers of magic, set out to come to his kingdom.]

<sup>1</sup> In Śivadāsa, Somadeva and Kṣemendra there are some differences of detail. (In the notes these versions will be referred to as Ś, S, and K respectively. K, however, will be mentioned only where it differs from S. Otherwise S includes K also. In some cases the MSS of K have better readings than the edition, these will be indicated when they are of importance for the present purpose.) None of the other versions speaks of an intermediary between the king and the ascetic. In all the fruits are deposited in the store house by the superintendent. All have passages in which the cemetery where the corpse hangs is described in some detail (S 3 śloka, K 18, Ś 13, 11 of which are from K.)

<sup>2</sup> = Iion of valor. In this text 12 6 and 150 14 he is called Vikramāditya = sun of valor. In Ś he is called Vikramasena. S calls him Trivikramasena, the son of Vikramasena. The MSS of K have Vikramasena thecd Trivikr\*. For the historical king Vikrama who underlies this king of fiction see Edgerton, *Vikrama's Adventures or The Thirty-two Tales of the Throne*, vol 1, pp lxiv lxxi and Sten Konow, *Āla-*

*raśaśiś Incriptions (Corpus Inscriptionum Indicarum, vol 2, part 1), 1929, pp lxxxv-lxxxvi.*

<sup>3</sup> The lord of the Yakṣas = Kubera, the god of wealth.

<sup>4</sup> The compound *samgītaridyādhariś* seems to play on the word *vidyādhariś* by making *samgīta* depend on the meaning of the simplex *vidyā*. It means then "possessed of the knowledge of song" or "song-Vidyādhariś."

<sup>5</sup> *Parāṇidara* = destroyer of strongholds, i.e. Indra.

<sup>6</sup> The earth is said to be surrounded by four oceans, one at each of the cardinal points.

<sup>7</sup> This sentence should be omitted. The eight *siddhis* are given in Ś, Uhle's ISSI edition, p 6, vs 15.

*apīmā mahīmā ca 'ra, laghīmā garīmā tathā,*

*prāptih, prākāmyam, vīrtiam rāśi-  
tram cā 'ṣṭa siddhayaḥ*

"Power to make oneself subtle and great, power to make oneself light and heavy, power to obtain one's wish, irresistible will, omnipotence, independence these are the eight magic powers."



athai 'kadā<sup>9</sup> tasya narapater abhyudite bhagavatī maricimalini mukhaprakṣālanasamaye pāṇiyopadhaṅkayitṛpuruṣapramukhena suprasāstam vicitram<sup>10</sup> bilvaphalam<sup>11</sup> ekam kṣantīśilo<sup>12</sup> nama kāpalikaḥ pratyaham rājne prādidapat<sup>13</sup> tato narapatī tad adaya<sup>14</sup> suprasāstam pratyūśakālahdham<sup>15</sup> phalam idam abhinandya tasmīn eva rājapuruṣe nityam avasthāpayati ekadā pūrṇeṣu dvādaśavarṣeṣu<sup>16</sup> tad-diyamanam bilvaphalam rājnaḥ karakamalān<sup>17</sup> nīpatya prāṅgane bhag-nam khandakhandam babhuva tato narapatir api<sup>18</sup> tanmadhyād amulyany itas tato<sup>19</sup> galitani<sup>20</sup> pancaratnany avalokya<sup>21</sup> parām pritiṁ avapa<sup>22</sup> vyājahāra ca<sup>23</sup> aye kim etad āścaryam, madīyaratnabhandā rabhavane<sup>24</sup> prayatnenā 'nviṣyamanany etadṛṣṇi ratnāni na dṛśyante ity ālocya vismitas tam pāṇiyopanāyakam papraccha are pāṇiyopanāyaka, tvam<sup>25</sup> etac chriphalam nityam eva dadasi tat<sup>26</sup> kutah prāpnoṣi iti prṣṭah sa kathayati deva, kṣantīśilah kapaliko bhavatprītaye pratyaham mama haste śriphalam dattvā prasthāpayati tato rājnā bhanitam puranyastabilvaphalanī sarvāni<sup>27</sup> tāny āṇiyantām tato rājādeśam śirasī nidhaya tena rājapuruṣena bhāndāragrhat tāny eva phalāny ānitāni rāja<sup>28</sup> ca sakalaphalāni bhanktvā 'nekaratnam dadarśa jagāda ca aye madīyabhandare bahumūlyāni na hy etadṛṣṇi

<sup>9</sup> P om *athakadā*

<sup>10</sup> O begins here

<sup>11</sup> O *bilvam*

<sup>12</sup> W unreadable but seems to read *jāṇīśilo* (*jā* and *lś* are indistinguishable in W)

<sup>13</sup> HOV *prādidapat* W *dattah*

<sup>14</sup> HO om *t' a'*

<sup>15</sup> HO *putyūśak'*

<sup>16</sup> W om *p' d'*

<sup>17</sup> W *pāṇipallatī prabhramya bhūmau nīp' khaṇḍ' babhūva*

<sup>18</sup> WP om

<sup>19</sup> HO *tata ito*

<sup>20</sup> PW *tig'*

<sup>21</sup> W *samālocya*

<sup>22</sup> W *jagāma*

<sup>23</sup> P om

<sup>24</sup> W *asmadīyakoṣṭhāgre*

<sup>25</sup> P *tvam etah śrī'* HO *tra jastat śrī'* W om

<sup>26</sup> HO *tatah*

<sup>27</sup> P om

<sup>28</sup> V *rājñe prāyacchat r'*

Then once upon a time, daily at the hour of the king's mouth-washing when the holy sun had risen, an ascetic named Kṣāntiśīla<sup>1</sup> caused the excellent man who offered the water to the king to give<sup>2</sup> the king a splendid and beautiful hilva fruit. The king, when he had taken and praised that excellent fruit which he received at every dawn, always had it deposited in the custody of that same royal attendant who offered the water. One day after twelve years had passed, the hilva-fruit as it was being offered by that man fell from the king's lotus-hand and was broken in pieces in the courtyard. Then, when the king saw five priceless jewels rolling out of it this way and that,<sup>3</sup> he felt very great joy and said "Oh! what marvel is this? In my treasury of jewels such gems are not found though they have been diligently sought for." When he had reflected thus, in his astonishment he asked the water-bearer "Water-bearer, you always give this divine fruit. Where do you obtain it?" When he was asked that question he answered "Your majesty, Kṣāntiśīla the ascetic daily gives a divine fruit into my hand and sends it as a kindness to you." Then the king said "Let all those hilva fruits which have been deposited up to this time be brought forth." The attendant received the king's command reverently and brought those same fruits from the store house. The king, when he had broken all the fruits, saw many jewels and said "Ah! in my treasury such jewels of great price are not found at all

<sup>1</sup> = Practising endurance or patience. In *S* he is called Śāntiśīla. The epithet *kāpālika* identifies him as an ascetic devotee of Śiva who carries a skull (*kapāla*) used for the reception of alms. In *S* he is called a *digambara*.

<sup>2</sup> The form *adīdapat* is given by Whitney as a grammarian's form.

<sup>3</sup> *S* does not specify how much time elapsed, *S* has ten years. Both *S* and *Ṣ* say that there was only one jewel to each fruit and that it was discovered when a monkey accidentally seized the fruit. *S* (K. omits the incident) adds that the treasurer had thrown the fruit, as they were received, in through an open window of the *koṭṭāḍra* and when he investigated at the king's command, he found the fruits rotted away and the jewels lying loose. Uhle *Vetalapantacharitaḥ*, p. 127, n. 8 troubled by the laying of presumably perishable fruit in a 'Schatzkammer' (rather 'store-

house' than 'treasury') for many years, assumes that they were cocoanuts. He bases this assumption on *MS* a of *Ṣ*, which has *naḥikera*, and on *V* a reading *ṛillaphala* (story 25, crit. n. 130), which he interprets 'fruit with a hole (*villa*) bored in it'. But *V*'s reading cannot be anything but a misprint, all the *MS*s have *bilva*, as has *V* itself in the introductory story. A reading likewise cannot be trusted, since other *Ṣ* *MS*s (including the oldest) have merely *phala*. *S*, as mentioned above, understands the fruit to be perishable, but does not specify their variety. Jambhadratta's unique *bilva* is undoubtedly secondary. That fruit, perishable or otherwise, should be put in a store house is hardly to be wondered at in such marvellous fiction, to try to rationalise is worse than useless.

tavā 'bhūmatasiddhim karīṣye ity uktvā rājñā viśarjitas tadā kāpā-  
likah svasthānam gataḥ<sup>51</sup>

samāyāte<sup>51</sup> bhādre māsi kṛṣṇacaturdaśyām<sup>52</sup> rājadvārī samāgatya  
rājapuruṣamukhena kāpālikena vijñāpyamāno rājā devān pītrn abhyar-  
cya dinakṛtyam samāpya pradoṣasamayā parenā<sup>53</sup> 'nupalakṣito bahir  
niḥsṛtya kṛpānapānir ekacaro<sup>54</sup> dakṣinaśmaśānam kāpālikasamīpam  
agamat rājā vadati kāpālika,<sup>55</sup> aham āgato 'smi svābhūma-  
tam vada

tataḥ kāpālika rājānam ālokyā<sup>56</sup> haṛṣotphullanayano rājānam praśa-  
śansa<sup>57</sup> bho mahārāja, tvam eva paramasāttviko mahāpuruṣaḥ kṛṣṇa-  
caturdaśyām bhādre māsi cakravartī bhūtvā kṛpānamātradvitīyo<sup>58</sup>  
mahaty evam ghorāndhakāre rātrau matsamīpam śmaśānāyatānam  
samāyāto 'si saphalam te janma samsāre 'smin śrutvā rājā savina-  
yam uvāca bhoh kāpālika, brūhi yad abhūmatam<sup>59</sup> bhavataḥ śrava-  
nakutūhalena samāyātān kā me bhūtiḥ tadā kṣāntiśūleno 'ktam:  
bho mahārāja, mayā<sup>60</sup> mṛtakasiddhiḥ<sup>61</sup> sādhayitavyā tatra bhavatā  
mamo 'ttarasādhakena bhavitavyam etena mama siddhir bhaviṣyati  
sādhitāyām tu siddhau bhavatām api siddhir bhaviṣyati

tac<sup>62</sup> chrutvā rājñā hhanitam kāpālika, mama siddhir bhavatu na  
vā tvam ātmanaḥ kāryam sādahaya mayā kam te kartavyam tad vada  
kāpālikeno<sup>63</sup> 'ktam bho mahārāja, ghargharātaramginiṭiro taduttara-  
syām diśi śinśapātaror uttaraśākhāyām lamhamāno 'kṣato mṛtaḥ  
puruṣo yo 'vatiṣṭhate tam pātayitvā hahumāyābbhāṣanam<sup>64</sup> skandhe  
kṛtvā satvaram tam ādāya<sup>65</sup> maunenā<sup>66</sup> "gacchatu bhavān samāyāte  
bhavati tad atra nānāvidhapūjopakaranaracitamandale tam śavam<sup>67</sup>  
snāpayitvā devārcanam vidhāya mahāmantram<sup>68</sup> samjapya siddhir  
mayā sādhayitavyā<sup>69</sup> bhavatām abhūmatam ca bhaviṣyati

śrutvāi 'tad<sup>70</sup> rājā tenai 'va prakārena tatra naditīre gatvā tādṛśa-  
śavam<sup>71</sup> dadarśa sa ca rājānam<sup>72</sup> avalokyā mahābhūtim prāptavān

<sup>51</sup> PV *calitah*

<sup>52</sup> PV *tatah s\**

<sup>53</sup> P *caturdaśyām kṛṣṇe palṣe*

<sup>54</sup> W om *p\* 'nu\**

<sup>55</sup> P om *caro*

<sup>56</sup> HO *kāpālikam* P om *aham*, reads  
*āyāto for āgato* V *kāpāliko 'yam aham*  
etc

<sup>57</sup> P *avalokya*

<sup>58</sup> HW *praśaśaśa* O *praśaśaśa*

<sup>59</sup> So W HO *kṛpānapānīmātrādevi-*  
*ṭīyo* V as HO with *"mātra"* P *kṛpā-*  
*padakṛpānapānīmātrādeviṭīyo*

<sup>60</sup> P *abhiṣayitam*

<sup>61</sup> P om

<sup>62</sup> P *mṛtas\**

<sup>63</sup> O *etat*

<sup>64</sup> PW *tatah k\**

<sup>65</sup> P om *māyā*

<sup>66</sup> HO om *tam* V *samādāya for t\* ā\**

<sup>67</sup> V *maune mahācchada bhavane for*  
*m\* "g\* bh"*

<sup>68</sup> O *sarvam* V *param*

<sup>69</sup> HOV om

<sup>70</sup> HO *sādhitavyā*

<sup>71</sup> P *etat śr\**

<sup>72</sup> PV *āṇān śaram*

<sup>73</sup> P *ca cetāla r\**, om *arai\**.

plish your desire I shall come to that very place and shall bring about your desired magic power" When the king had spoken thus and dismissed him, the ascetic went to his own abode

When the month Bhādra had come, on the fourteenth day of the dark half, the ascetic came to the gate of the palace and through the mouth of the king's servant gave the king notice He, after worshipping the gods and the ancestors and performing the daily rites, at evening unseen by anyone went out alone with a sword in his hand and came to the ascetic in the southern cemetery The king said "Ascetic, I have come Tell me your desire"

Then the ascetic with his eyes opened wide with joy when he saw the king, praised the king "Oh great king! You only are a truly great man of supreme courage, on the fourteenth day of the dark half of the month Bhādra, though you are universal emperor, yet accompanied only by a sword, you have come by night, despite such deep and terrifying darkness, to me in the cemetery Your birth comes to fruition in this circle of mundane existence" Hearing this the king said modestly "Oh ascetic! Say what you desire I have come because I wish to hear What cause have I to be afraid?" Then Kṣāntiśīla said 'Oh great king! I must perform magic rites by means of a corpse In that you must be my helper Thereby I shall acquire magic power, and when the magic has been accomplished, you also will acquire magic power'

Hearing that the king said "Ascetic, let magic power be mine or not, perform what you have to do What must I do for you? Tell me" The ascetic replied "Great king, on the bank of the river Ghargharā on the northerly limb of the Śiśapā tree which is north of the river bank there hangs an unmutated dead man (i.e. not burnt as corpses usually were) Take him down and when you have put him on your shoulder, though he utters many deceitful words, bring him quickly and come in silence When you have come, then here in a circle furnished with the various instruments of worship, when I have washed the corpse and worshipped the gods and muttered a great incantation, I shall attain magic power and your desire will be attained"

When he had heard that, the king in just that way went there to the river bank and saw the corpse as it had been described And when it saw the king it felt great fear Then when the king had gone to it

ratnāni vidyante<sup>29</sup> are bilvaphaladātāram puruṣam sampraty avalo-  
kayitum<sup>30</sup> icchāmi puruṣo yad ādiśati deva iti nigadya bahirdvāram  
upetya<sup>31</sup> tam kāpalikam ādāyā "gatya rājānam vyajñāpat deva,"<sup>32</sup> yo  
'sau bilvaphaladata kāpāhkah samānto dvāri vidyate rājño 'ktam<sup>33</sup>  
praveśaya tam

tatas tenā "nitah kāpāhiko rajadarśanāt pramodarabhasam samprāpya  
samjātaromañcakanucuko dakṣiṇapānīm uttulyā<sup>34</sup> "śirvacanaśataih pri-  
nayām cakara tato rājñā kapāhiko 'bbihitah bhoḥ kāpāhika, kimar-  
tham asmakam cirakālam bilvaphalavyajena 'mūlyāni ratnāny etāni<sup>35</sup>  
pradattāni mahāsattva, bhavataḥ kim abhīpsitam asti tad vada  
tataḥ kāpāhikeno 'ktam maharaja, yadi deśantariny<sup>36</sup> anugrabo 'sti  
tadā virale nibhrtam yat kim en nigadāmi tac cbrnu<sup>37</sup> tato rājñā<sup>38</sup>  
samālokitah<sup>39</sup> pariṇāno dūram apasasāra tato 'sau kāpāhiko vadati  
rajan, kṣantīśilo nāma<sup>40</sup> kāpāhiko 'ham mabayogi tad imam pṛthvīm  
samastam pradakṣiṇāvartitīm<sup>41</sup> kurvāno mṛtakasiddher uttarasādha-  
kam mahāsāttvikam pravīnam puruṣaviśeṣam anviṣyamano<sup>42</sup> na kutrā  
'pi lebhe tadā 'trai 'va "gatya sakalagunasampanno mahāsattvo  
mahapravino<sup>43</sup> dṛṣṭah tad yadi mādiye vacasi savadhānam karoti  
bhavans tadā svakīyabhīkṣitam nivedayāmi rājño 'ktam sama-  
bhīdhebi yat te 'bbimatam tat sampadayiṣyāmi śrutvā kāpāhiko  
jagāda deva, mṛtaḥavetālasiddhisadhanāya bbavāntam anuvartayami  
tad yadi mayā samudiryamanavacanam bhavān aṅgikaroti tadā mādiyā  
siddhir mahatī bbavati nā 'nyatha

iti śrutvā mahāpuruṣena nṛpatinā 'ṅgikāraparāyanenā 'bbūyata  
tataḥ sa rajanam abravīt yadi bbavān mamo "ttarasādhako<sup>44</sup> bhavati  
tadā 'ham siddhim sādhyaiṣye tadarthe bhādrakṣṇacaturdaśyān<sup>45</sup>  
dakṣiṇāśmaśanayatanemayaasthatavyam tasmindivasepradoṣasamaye  
parena<sup>46</sup> 'nupalakṣitaśarīrena bhavatā tatra śmaśānāyatane matsamī-  
pam āgantavyam tadā tasmīn eva samaye svābhimataviśeṣam  
bhavati<sup>47</sup> samabhīdhasye 'ham<sup>48</sup> śrutvāi 'tad<sup>49</sup> rājño 'ktam bha-  
vatu, gaccha svābhimatam sadhaya tatrai 'vā 'ham gamiṣyāmi

<sup>29</sup> P *dṛśyante v'*

<sup>30</sup> W *samālokitam* V *jñātum*

<sup>31</sup> P *upastīya* W *upagamyā*

<sup>32</sup> P om

<sup>33</sup> HO om *rājñoktam* V *rājā* for  
phrase

<sup>34</sup> HO *uttulya* W *corrupt*

<sup>35</sup> P *bhavatā* for *etāni*

<sup>36</sup> PV *mayi d'*

<sup>37</sup> HO *śṛṇvantu* V *śṛṇotu*

<sup>38</sup> HO *rājā* V *rājñā* P om

<sup>39</sup> P *bāhyālokitah*

<sup>40</sup> P om *n' ka'*

<sup>41</sup> W *ga* (?pra) *dakṣiṇāvaritī* P *pra*  
*dakṣiṇāvaritī* HO om *pra*

<sup>42</sup> P *anviṣyan* *kutrāpi na lebhe*

<sup>43</sup> HOV *mahatpravṛṇo* P *mahāpra-*  
*trā* W *corrupt*

<sup>44</sup> O *mallottara'*

<sup>45</sup> P om *lṛṣṭa*

<sup>46</sup> W *'samaye apareṇa*

<sup>47</sup> P *bhaviṣyati* V *bhavate* W om

<sup>48</sup> P om *'ham* O *'yam aham* W  
om phrase

<sup>49</sup> P *tat śrutā*

Listen! I wish to see at once the man who gives the bilva-fruits" The attendant said "As your majesty commands," and went to the outer gate and brought the ascetic. When he had come, he informed the king "Your majesty, that ascetic who gives the bilva-fruits has been brought and is at the door" The king said "Bring him in"

Then when the ascetic had been brought in by him, at the sight of the king he felt violent pleasure so that his hair stood up to form, as it were, a coat of armor, and lifting up his right hand he addressed the king in propitiating manner with hundreds of benedictions. Then the king said to the ascetic "Oh ascetic, why for a long period have we been presented with these priceless jewels in the guise of bilva fruits? Noble man, tell me what you desire" The ascetic said "Great king, if you are favorable towards a foreigner, then hear in private and secretly whatever I have to say" Then the retinue at a glance from the king withdrew to a distance. The ascetic said "King, I am an ascetic named Kṣāntiśīla, a great yogi. Now, as I went over this whole earth respectfully keeping it always on my right," seeking an excellent man, very virtuous and skilled, to help me in a magic performance with a corpse, I found him nowhere. Then when at last I came to this place, I saw a very noble, very clever man, endowed with all good qualities. So if you pay attention to my words, then I shall make known my desire" The king said "Speak. What you desire, I shall make to come to pass" When he had heard this, the ascetic said "Your majesty, I invite your attention so that I may attain magic power through a goblin in a dead body. If you assent to the words I utter, then my magic power will become great, and not otherwise"

When he heard that, the great man, the king, became firmly resolved to assent.<sup>12</sup> Then he said to the king "If you become my helper, then I shall win this magic power. For that purpose, on the fourteenth day of the dark half of the month Bhādra I must take my place in the southern cemetery. On that day at evening, unseen by any other person, you must come to me there in the cemetery. Then at that very time my special desire will be fulfilled. I myself shall explain it to you" When he had heard that, the king said "So be it. Go, accom-

<sup>11</sup> With the phrase *madh pṛthiṁ samastāṁ prakṣipācārtināṁ kṛtāno* cf. MBh 3.4031 *pradakṣiṇāṁ yāḥ ku*  
*rute pṛthiṁ tīrthatātparah* and other  
references given in BR s. v. *pradak*

<sup>12</sup> For the construction of the phrase  
*apṛāṇā āgikṣāpāraḥ jayenā bhāgata*  
see Speyer *Zeitsche und Sanskrit*  
*Syntax* §245

tato rājā tatsamīpam upagamyā tadyākāraṣāṇāya yāvat karam prasārayati tāvad vetālādभिष्टिताḥ śavas tadagraśākhāyām gatvā lalāga tato rājā vihasya<sup>71</sup> mṛtakam abravīt are tvam<sup>72</sup> mṛtaka, kīmartham dūram palāyase paśya, taruvaram imam āruhya tvām aham avatārayiṣyāmi tato<sup>73</sup> 'pi sa mṛtakas tadbhītyā śākhāyāḥ śākbāntaram palāyate vikramādityo 'pi bhramaty ekaśākhāyām dhṛtavān tato rājā svairam svairam taruvaram āruhya kṛpānena dviratikām<sup>74</sup> kartayitvā taror adhaḥsthānān<sup>75</sup> mṛtakam ādāt<sup>76</sup>

tato mṛtakah patanapīdāvyājenā 'tyuccaiś cakranda<sup>77</sup> kīcīkīśabdam<sup>78</sup> karoti savinayakākuvādam rājānam avādic<sup>79</sup> ca bho rājan, kim mayā tava vairatvam ācāritam yato mām evam jīvalokabahirbhūtam kṛpanam kṛpāpūtram vijanavanataruśākhāmātrīvalambinam<sup>80</sup> niraparadham mām katham evam kadhārayasi patanapīdayā me 'stbīni jarjaritāni śrutvā rājo 'vāca bho mṛtaka, nā 'sty atra mama dūṣanam tavai 'śā bhavitavyatā mā kātaro bhava tvām abam avaśyam neṣyāmi ity uktvā yāvad rājā<sup>81</sup> taroh sakāśād avalambya<sup>82</sup> punar api śavam grahitum<sup>83</sup> karam prasārayati tīvan mṛtakaḥ palāyitvā taror agraśākhāyām gatvā lagati mṛtako 'yam anena prahārena vārapañicasapta<sup>84</sup> kadhārayati tada rājā vimrśya<sup>85</sup> tarum āruhya tadagraśākhāyām<sup>86</sup> dviratikām<sup>87</sup> kartayitvā mṛtakam pātayitvā tadupari jhampam dattvā patitaḥ<sup>88</sup> tado 'ccub<sup>89</sup> kranditam mṛtakam api skandhe samāropya satvaram kṛpālikasamīpam gantum<sup>90</sup> ārabhata<sup>91</sup>

tadā mṛtakadebavartī vetālas tanmaunabhaṅgam<sup>92</sup> cikīrṣū rājānam abravīt bho rājan, yadi tvayā 'ham niścitam<sup>93</sup> nṛtavyas tadā dvābhyaṁ kathaprahelikayā pathi gamyate tadā gamanapariśramo na bādḥate deva, kathām abam kathayāmi tatra matum dehi kim tu kathāyām<sup>94</sup> samdeho 'sti iti vijñāya<sup>95</sup> tadbhaṅjanam<sup>96</sup> nā 'carati

<sup>71</sup> P om

<sup>72</sup> PV om tathā W are re, and ita[m] before duram

<sup>73</sup> HO tatā

<sup>74</sup> P drivāṭikām W viśatikāyām

<sup>75</sup> HOP adhaṣṭhā\* W adhaṣṭan V adhaṣṭhānān

<sup>76</sup> W arapātayati P mṛtakapātayati

<sup>77</sup> HO cakrandya W cakrantaḥ P sa saṁkrandya

<sup>78</sup> P cikīcīś\*

<sup>79</sup> P abravīt, om ca

<sup>80</sup> HO "mātram arat" W "śākhāyām-tatrat"

<sup>81</sup> HO rājā

<sup>82</sup> P dīlambyam

<sup>83</sup> HOV gṛh\*

<sup>84</sup> Not in W

<sup>85</sup> HO vimrśya

<sup>86</sup> P "śākhām

<sup>87</sup> P dviratikām Not in W

<sup>88</sup> W patataḥ P papāta V patati

<sup>89</sup> P taduccubh

<sup>90</sup> P upagantum

<sup>91</sup> HOV ārabhat

<sup>92</sup> P rājamaun\*

<sup>93</sup> P n' itayāham avaśyam net\*

<sup>94</sup> V k' prāśno 'sti tasyo 'ttaram rājāya na bhāṣasi cet tadā mahāpātakaḥ bhāṣasi anvijñāte pātakaḥ nā 'sti

<sup>95</sup> P om

<sup>96</sup> HO tadbhramam

and stretched out his hand to draw it towards him, the corpse which was inhabited by a goblin went to the topmost branch of that tree and hung there. Then the king laughed and said to the corpse "Listen, you corpse! Why are you trying to escape far away? See! I shall climb this noble tree and bring you down." Then the corpse through fear of him fled from that limb to another. As it moved, however, Vikramāditya caught it on a single branch.<sup>11</sup> Then the king, when he had climbed the great tree very cautiously, dealt a sharp blow<sup>12</sup> with his sword and carried off the corpse from below the tree.

Then the corpse, pretending pain from the fall, cried very loudly. It made a noise "kici-kici," and addressed the king with words of courteous lamentation "Oh king! What enmity have I shown towards you? Therefore when I am thus excluded from the world of men, miserable, worthy of pity, merely hanging on the limb of a tree in a solitary forest, unoffending, why do you thus trouble me? Through the pain of falling my bones have been broken in pieces." Hearing him the king replied "Oh corpse! There is no fault of mine in this matter. This is your fate. Do not be afraid. I shall certainly carry you off." While the king, having said this, got down from the tree and put forth his hand to seize the corpse again, the corpse fled and went to the topmost branch of the tree and hung there. That corpse in this way troubled him five or six times.<sup>13</sup> Then the king after reflecting climbed the tree and when he had dealt its topmost branch a sharp blow and had made the corpse fall, he jumped and fell upon it. Then, though the corpse cried aloud, he put it on his shoulder and started to go quickly to the ascetic.

Then the goblin that dwelt in the body of the dead man, desiring to break the king's silence, said to him "Oh king! If you must certainly carry me off, then the two of us will go along the road with riddles based on stories. Then the fatigue of the journey will not trouble us. Your majesty, I shall tell a story. Pay attention to it. But there is a question in the story. If, understanding it, you do not solve it, then you will

<sup>11</sup> Take *bhramaty* as a loc. absolute with subject unexpressed and supply an acc. object of *dṛṣṭān* (loose syntax, compare story 4 notes 3 and 10).

<sup>12</sup> On *darśayā* see Intro §8.

<sup>13</sup> The phrase *śatrapakṣasaptā* means "five or seven times", I have adapted

it to English idiom. For such unclassical compounds with numerals below ten as final member see Wackernagel, *Altindische Grammatik* 3 §300f. For disjunctive numeral compounds, ib. §127b and c.



bhavans tadā mahapataki bhavati arjūnaya<sup>10</sup> patakam na 'sti ity uktvā kathayati

### STORY 1

asti tridivataramgini<sup>1</sup> varanasi<sup>2</sup> tatra pratāpamukuṭo nāma rajā babhuva tasya mahadevi somaprabhā nama tasyām anena rajnā vajramukuṭo nāma<sup>3</sup> tanayah samutpaditah tasya vajramukuṭasya pranasamaḥ sakha sagareśvarasya<sup>4</sup> śāmdhivigrahikasya tanayo buddhiśarīro habbuva tena mītravarena saha nanaśīstrabhyāsam kurvano vividhasukham anubhavan kalam nayamānas tasthau

athai<sup>5</sup> kada tam buddhiśarīram mītram<sup>6</sup> ādāya bayavaram aruhya mṛgānvesanaya kautukavāśad vanam praviveśa tato mṛgānvesana śrantah kṣutpīpāsardito vajramukuṭo buddhiśarīram abravīt sakhe, sarovaram alokaya<sup>7</sup> tatra snātva mṛṇalādikam<sup>8</sup> khaditva kṣudhopaśamanam kṛtvā<sup>9</sup> sustbau<sup>9</sup> bhavāvaḥ ghoṭakāḥ api pāṇīyam pītva samarthau<sup>10</sup> bhavetām<sup>11</sup> tatas tatra gatva snanam ācārya jalapanam kṛtvā sarastire mītreṇa saha kathalāpam kurvan mṛṇalādikam khādan kumārah kṣanam viśāśrama<sup>12</sup>

atra 'ntare tat sarovaram<sup>13</sup> snātum ekā kanyā trailokyamohini sakhi-śataparivṛtā<sup>14</sup> samāgatavati tām ālokyā vajramukuṭo raadanapīdito 'bhavat sā 'pi vajramukuṭasya saundaryam ālokyā kamaśarahatā satī svābhīprāyam upāyena darśitavati nṛpaśekhharotpālād<sup>15</sup> ekam<sup>16</sup> utpalam ākr̥ṣya karnārpitam kṛtvā dantahatim vidhaya hṛdaye padmam ekam āropya jalakṛdām samapya svasthānam yayau

tasyām<sup>17</sup> gatīyām vajramukuṭam murchitam avalokyā buddhiśarīro vadati sakhe, kim etat kumarah kathayati ye 'yam atra snānār-

<sup>10</sup> P arjūnaya

<sup>1</sup> HO "gini" W has a longer sentence with tridivataramgini

<sup>2</sup> HO rārāna

<sup>3</sup> P {andmā

<sup>4</sup> P śāgarasyeśvarasya W om

<sup>5</sup> HO śarīrammītram

<sup>6</sup> P avaloka

<sup>7</sup> HO mṛṇalā

<sup>8</sup> HO cakāra

<sup>9</sup> s\* śā\* not in MSS V has it and something like it is necessary

<sup>10</sup> HO "ritho

<sup>11</sup> P bhoraiām

<sup>12</sup> P rārāma

<sup>13</sup> P śarīrarore

<sup>14</sup> HO "sakhi" W om

<sup>15</sup> V "paleu

<sup>16</sup> I V u\* c\*

<sup>17</sup> P śaryd

commit a great sin<sup>14</sup> If you do not understand it, there is no sin<sup>15</sup> When he had said this, he told the story

### 1 HOW PRINCE VAJRAMUKUṬA MARRIED PADMĀVATĪ<sup>1</sup>

There is a city Benares which is on the Heavenly river<sup>2</sup> There a king lived named Prātāpamukuta<sup>3</sup> His chief queen was named Somaprabhā<sup>4</sup> She bore to that king a son named Vajramukuta<sup>5</sup> That Vajramukuta had a friend who was dear to him as his life, Buddhīśārīra, the son of Sāgaraśvara, the minister of peace and war<sup>6</sup> With that excellent friend he continually passed the time, studying the various sciences and enjoying manifold pleasures

Then one day with his friend Buddhīśārīra, mounted on an excellent horse he entered the forest to hunt deer for sport Wearied at last by hunting the deer and afflicted with hunger and thirst Vajramukuta said to Buddhīśārīra "Friend, see the fine lake When we have bathed there and eaten lotus-fibres and such food and so appeased our hunger, we shall be comfortable Let the horses also drink water and become fit" When he had gone there, performed his ablutions and drunk water, the prince rested for a while on the shore of the lake, conversing with his friend and eating lotus-fibres and such food

In the meantime a girl, who fascinated the three worlds, accompanied by a hundred companions, came to that fine lake to bathe Seeing her Vajramukuta was overwhelmed by love She too when she saw Vajramukuta's handsome form was struck by love's shaft and let him see her feelings by means of an artifice Having drawn a lotus from the lotuses of her garland,<sup>7</sup> she placed it over her ear, struck it on her teeth, and then fastened a water lily at her heart When she had finished her sport in the water, she went home

When she had gone, Buddhīśārīra saw that Vajramukuta was stupidified and said "Friend, what does this mean?" The prince told him

<sup>14</sup> At the end of the first story the vetāla says in S that if the king does not answer, his head will burst in S that his heart will burst

<sup>15</sup> In general outline S and Ś agree with this version Differences of detail will be noticed below

<sup>2</sup> *tridivataranginī* is a bahuvrīhi based on a descriptive compound with an appositional noun as former member, see Whitney *Sanskrit Grammar* §§1280d and 1302 Tridiva = the Ganges of tridivā of W S calls the river *śārgataramgini* K and Ś omit

<sup>3</sup> = Glory-crowned

<sup>4</sup> = Having the splendor of the moon Also in K S and Ś do not mention her

<sup>5</sup> = Diamond-crowned

<sup>6</sup> Buddhīśārīra = the embodiment of reason In S and Ś he is said to be *mantriputra* and his father's name Sāgaraśvara = lord of the sea, is omitted

<sup>7</sup> *nyatēlkarotpala* may mean the lotus which was her garland i.e. her garland which seemed like a lotus

tham āgatā sā mama<sup>18</sup> prānān grhītvā gatavati 'ti viṣannah<sup>19</sup> sthītaḥ  
tato buddhisarīreno 'ktam mitra, kātaro mā<sup>20</sup> bhava sā 'pi kāmapi-  
ditā svābhīprāyam darśayitvā gatva "ste<sup>21</sup> kumāreno 'ktam kena  
hetunā bhavatā lakṣitam<sup>22</sup> idam buddhisarīrah kathayati mitra,<sup>23</sup>  
niṣaṅkharād utpalam ekam karne tayā "kṛṣya yad ' arpitam tena  
'bhīprāyena śekharadeśasya rāja karnotpalanāme<sup>24</sup> 'ti vijñāpitam tad  
utpalam ced dantahatam vihitam tena dantāghātasāmdhivigrahikasya<sup>25</sup>  
tanayā aparam padmam ekam hrdaye samāropya gatā tenā 'bhī-  
prāyena padmāvatināmadheya<sup>27</sup> 'ti prabodhitah kumāro vadati sakhe,  
kṣipram tatra gamyatām

tato yuvarajam ādāya buddhisarīro gatva—tatra vṛddhā dāsi sthītā—  
tasyāḥ prītim utpādya tatrai 'vā "vāsasthānam<sup>28</sup> akarot tayo 'ktam  
tada kau bhavantau kimartham vā<sup>29</sup> 'trā "gatau tayā prṣṭau tāv abhi-  
hitau ayi vṛddhe, rājaputrāv āvām paryatanaśīlāv atrā "yātau<sup>30</sup> ayi  
vṛddhe, tavā 'vasthā katham etādṛśi tat kathyatām tataḥ sā rudati  
brūte dantāghātasya sāmādhivigrahikasya<sup>31</sup> duhituḥ padmāvatyā dhā-  
trīsvasā 'ham tayā bhaginyā saha kalaham<sup>32</sup> akārṣam tataḥ<sup>33</sup> padmā-  
vatyā kopena mahyam<sup>34</sup> kum cin na dyate viśeṣataś ca putro me  
dyūtakārah sarvasvam vinaṣṭam kṛtvā palāyitah etena mama bhak-  
tavastram na śidhyati<sup>35</sup> yuvayor dharmaśīlayor abhīlam eva<sup>36</sup> kathi-  
tam mayā tac chrutvā paridhānavastram dattvā tābhyām uktam ayi  
vṛddhe, āvayoh kapardakena dravyadikam āniya dhi tava poṣanam

<sup>18</sup> P me

<sup>19</sup> P śruti d v

<sup>20</sup> P mā k

<sup>21</sup> P\ gatā for gati dste

<sup>22</sup> P bhāṣitam for l' i

<sup>23</sup> P yato m

<sup>24</sup> P om

<sup>25</sup> HP \*palam nāme

<sup>26</sup> V dantāgh\* in this place only W  
has both forms

<sup>27</sup> HO\ \*dheya prabodhitah P \*dheya  
iti prab\* Not in W

<sup>28</sup> P\ 'asthānam O om from nam  
of \*sthānam through 'asthā 3 lines  
below

<sup>29</sup> P ratrā dpatau for iātrā gatau

<sup>30</sup> H "y\* sma V "y\* evah P "y\*  
idbhīrā rājaputrābhyām prṣṭā iti

<sup>31</sup> HO śāntir\*

<sup>32</sup> P lasmin samaye k\* ācaritam

<sup>33</sup> P tac chruti d for tataḥ

<sup>34</sup> P om

<sup>35</sup> V śid lhati

<sup>36</sup> HO om

"She who came here to hate has stolen my life and is gone" So saying he remained there downcast. Then Buddhīśarira said "Friend, do not be disheartened. She also went away afflicted by love after she had shown her feelings." The prince said "By what means have you perceived that?" Buddhīśarira told him "Friend, when she plucked a lotus from her garland and placed it over her ear,\* through that indication she meant king Karpotpala (= having a lotus over the ear) of the Śekhara land (= Garland land). Since she struck the lotus against her teeth, therefore she is the daughter of Dantaghāta (= a blow of the teeth, a bite), the minister of peace and war. Furthermore, she went away after she had fastened a water lily at her heart. By that indication she informed you that her name is Padmāvatī (= possessing water lilies)." When he had been thus informed, the prince said "Friend, let us go there quickly."

When Buddhīśarira had gone there with the prince—in that place lived an old servant-woman—he made her well-disposed, and lodged in that very place. She then said "Who are you and why have you come here?" Thus questioned by her, they answered "Old woman, we are princes. Since we are disposed to wander, we have come here. Old woman, why are you in this condition? Tell us." Then she weeping said "I am the sister of the nurse of Padmāvatī† who is the daughter of Dantaghāta, the minister of peace and war. I had a quarrel with my sister. Therefore Padmāvatī is angry and gives me nothing. And in addition to that, my son, who is addicted to gambling, lost all my property and ran away. Therefore I cannot get anything to eat or wear. I have told you two virtuous youths everything." When they had heard that, they gave her an outer garment and said "Old woman, with this cowl get food and other necessities and give

\* In Ś Padmāvatī takes a *padma* from her hair and places it successively over her ear, between her teeth, at her heart and at her feet. The city was called Karpakubja = ear-crooked. She is the daughter of Dantaghāta = Dantaghāta. Putting it over her heart meant that the prince had gained her heart. The last action meant that her name was Padmāvatī, apparently a play on the words *pāda* = foot and Padmāvatī. In S she put an *utpala* in her ear, then performed *dantaracana* i.e. cleaning of the teeth then put a *padma* on her head and laid her hand upon her heart. These operations sig-

nified that she lived in Karpotpala a kingdom, that she was the daughter of a *dantaghāṭaka*, an ivory-carver named later in the text *Samgrāmavardhana* that her name was Padmāvatī and that her heart was the prince's. K is as S, except that the *dantaracana* is replaced by crushing between the teeth.

† In Ś the old woman is a *paritrāyikā* a religious mendicant, who has access to Padmāvatī. In S she is a nurse of P's father, impoverished by her son's gambling. K does not mention the son and calls the old woman a *garbhāṭālī* in *Samgrāmavardhana* a household.

āvūbhyām kartavyam tatas tayā prūptavastrayā dravyādikam ūniya dattam evam vidhūnā<sup>37</sup> nityam eva vṛddhā tayoh sevām ācarati

atha tasyam prītāyām ekadā buddhiśārīreno 'ktam ayi vṛddhe, mama tāmbūlapuṣpam grhītvā padmāvatīyāḥ sthānam gaccha mama 'tad dravyādikam ālokyā tvām prati kopam<sup>38</sup> tyakṣyati<sup>39</sup> dravyādikam dattvā vadiṣyasi tvayā srovaratīre yau kumārau samālokitau tāv<sup>40</sup> āgatau stah tato vṛddhā gatvā tasyai<sup>41</sup> tad<sup>42</sup> dravyādikam adāt rahasyam ca<sup>43</sup> jagāda tataḥ padmāvatī kopānvitā satī karpureṇa tasyā vadanam nijaśābhīr aṅgulibhīr<sup>44</sup> aṅkitavati<sup>45</sup> tato vṛddhā grham āgatya 'sukhīnī<sup>46</sup> hūtvā buddhiśārīre vṛttāntam nivedayām āsa tac chrutvā vajramukho murchita iva bhūmau nīpātā<sup>47</sup> buddhiśārīro vṛddhām toṣayitvā mitram api prabodhayati<sup>48</sup> sakhe, kātaro mā bhava kāryasiddhīr<sup>49</sup> āste sā vṛddhā vadanam<sup>50</sup> karpūreṇa śāśābhīr aṅgulibhīr<sup>51</sup> yad aṅkitavati tena jñāpayati<sup>52</sup> śuklā śāśāmī 'yam śuklapakṣam apekṣaye<sup>53</sup> 'ti

atha<sup>54</sup> kṛṣṇapakṣe samāyāte tāmbūlapuṣpam<sup>55</sup> dattvā tasyāḥ sthānam vṛddhām preṣayām āsa vṛddhā tasyai tāmbūladikam<sup>56</sup> dattvā rahasyam jagāda tataḥ krūddhā sā tasyā vadane 'ṅgulitrayeṇa<sup>57</sup> kuṅkumam dattavati tato rudati sā grham āgatya tasyāś ceṣṭām<sup>58</sup> tayoh khatitavati sā ca<sup>59</sup> buddhiśārīreṇa toṣeṇa vacanāmṛtenā 'pyayitā kumāro vadati sakhe, kāryasiddhīr na hūtvā buddhiśārīreno 'ktam mitra, vṛddhā vadane yat tayā masṇakuṅkumasahitam aṅgulitrayam dattam tenā 'tmano 'dya 'rtukalatām jñāpitavati

atha dinatraye gate satī<sup>60</sup> tena tena prakāreṇa tasyaḥ sthānam sā prasthāpitā padmāvatī ca<sup>61</sup> vṛddhām avalokyā sakhīr ādideśa dauvārikam<sup>62</sup> ca puradvāram avaroddhum eṣā vṛddhā dāśī śataikena hanya-

<sup>37</sup> P vidhānena

<sup>38</sup> P sā k°

<sup>39</sup> MSS and V °kṣati

<sup>40</sup> O om t° a° P tāv atragatau, om stah

<sup>41</sup> HO tasyaiva

<sup>42</sup> P om

<sup>43</sup> HO om

<sup>44</sup> P aṅgulibhīr O om

<sup>45</sup> W aṅkitavati

<sup>46</sup> MSS and V °gatyasukh°

<sup>47</sup> O nīpata

<sup>48</sup> PV prābodhayati

<sup>49</sup> P bhavataḥ k°

<sup>50</sup> P v° sā

<sup>51</sup> P aṅgulibhīr

<sup>52</sup> P jñāpayati

<sup>53</sup> HOP śuklapakṣāpekṣ° V °pakṣam apekṣassa, om tti

<sup>54</sup> P tataḥ

<sup>55</sup> HO t° tasya sth° v° P om v° V om dattvā, reads vṛddhāyā

<sup>56</sup> P tāmbūlam

<sup>57</sup> O 'ṅgulitr° W 'ṅgulitr°

<sup>58</sup> HO ceṣṭan

<sup>59</sup> P om

<sup>60</sup> P om

<sup>61</sup> P om

<sup>62</sup> PV dauvār° O dauvābhūrikam

them to us 'We will support you' Then she, when she had received clothes, brought food and so on and gave it to them So the old woman thus continually gave them due service

When she had become friendly to them, one day Buddhīśārira said "Old woman, take betel and flowers from me and go to Padmāvati's house When she has seen the food and the other things that I send, she will give up her anger towards you When you have given her the food and other things, you will say 'Those two princes whom you saw on the bank of the lake have come here'" Then the old woman went and gave her the food and other things and delivered the private message Then Padmāvati angrily marked the old woman's face with camphor with her ten fingers The old woman came home unhappy and told her story to Buddhīśārira When he had heard that, Vajramukula fell on the ground as if insensible When Buddhīśārira had calmed the old woman, he informed his friend also 'Friend, do not be discouraged Success is yours When she marked the old woman's face with camphor with her ten fingers, thereby she informed us 'This is the tenth day of the light half of the month' Wait during the light half of the month' "

When the dark half had come by the old woman he sent betel and flowers to her house The old woman gave her the betel and other things and delivered the private message Then angrily Padmāvati put saffron on her cheek with three fingers Weeping she returned home and related to them what Padmavati had done Thereupon Buddhīśārira filled her with contentment by the ambrosia of his words The prince said 'Friend, success has not come' Buddhīśārira replied 'Friend when she put three fingers covered with soft saffron on the old woman's face, thereby she informed us that today is the time of her menstruation' "

Then when three days had gone, with the same gifts as before she was sent to Padmāvati's house Padmāvati when she saw the old woman, gave orders to her companions and to the doorkeeper to close the gate

<sup>10</sup> The camphor makes a white mark which signifies the moon Ś has instead of *karpura śrikhaṇḍa* and *candana* i.e. sandal paste *candana* is perhaps used with thought of *candra* = the moon Ś has the same word as this version Both Ś and Ṣ interpret the action as meaning that the remaining ten days of the light fortnight must elapse before an assignation can be made

<sup>11</sup> Ṣ also has *kuṅkuma* saffron Ṣ says that the fingers were *ślaktaka* dyed with red lac This part of the sign language is based on the formal connection felt between *rajas* menstruation and the root *raj* to red den The other versions except K make it explicit that a delay of three days was necessary until her purificatory ablutions had taken place

tām vāṭikāyām iyaṃ aśokavṛkṣapradeśe prācīrasyo 'ttaravartmana<sup>63</sup>  
 nihsāryatām bhavati<sup>64</sup> itī<sup>64</sup> sā vṛddhā tabhis tena<sup>65</sup> 'va matena<sup>65</sup>  
 nihsāritā sā ca grham<sup>66</sup> āgatya yuvarājayo rahasyam nigaditavati  
 tac chrutvā buddhiśārīro hrūte padmāvatyā bhavato<sup>67</sup> gamanārtham  
 vyājaṇa panthā darśitah tad adya tayā saha tava kṛidā bhaviṣyati  
 tato buddhiśārīrena prasthāpito vajramukuṭo vṛddhānihsāranābhivyak-  
 tihūtena pathā samupāgatya padmāvatyā samam aśeṣasukham<sup>68</sup>  
 anubhavans tasthau tasyā<sup>69</sup> gunagrāmam buddhiśārīre nityam āgatya  
 kathayati

athai 'kadā padmāvatyo 'ktam prāneśvara, divase kva gatas<sup>70</sup> tiṣ-  
 ṭhati bhavān tac chrutvā kumāreno 'ktam mama prāneśvarasakḥā<sup>71</sup>  
 buddhiśārīro yatrā 'sti<sup>72</sup> tac chrutva tayā pāpikārinyā manase 'ti  
 cintitam yadi vicakṣano 'sti mama prāneśvaram ādāya svadeśam  
 yāsyati<sup>73</sup> tadā 'ham etasya virahe katham jivayiṣyāmi tatas tam  
 nihatya kālam nayāmi tato mahatā 'darena viśasahitadravyam bud-  
 dhiśārīrāya prasthāpitavati buddhiśārīro matimān<sup>74</sup> dravyam ava-  
 lokyā 'vagatatattivo<sup>75</sup> mitrāya jñāpayām āsa mitra, atra sthātum idā-  
 nīm na yunakti<sup>76</sup> kumāreno 'ktam: katham etad vada<sup>77</sup> mitra,  
 viśasahitabhakṣyadravyam<sup>78</sup> avalokaya<sup>79</sup> tato vicārya tadbhakṣana-  
 mātrena jantum<sup>80</sup> ekam mṛtam avalokya vajramukuṭo hrūte. mitra,  
 pāpiṣṭhām etam nihatya svadeśo<sup>81</sup> gantavyah buddhiśārīro hrūte  
 mitra, ne 'yam vadhyā, yato bhavatsu<sup>82</sup> strivadhahetuh tasmād bud-  
 dhye 'yam svadeśe<sup>83</sup> netavyā kumāreno 'ktam katham etat sambha-  
 vati aneno<sup>84</sup> 'ktam upayam kariṣyāmi

ity eva kāle karnotpalasya rājñāḥ śiśuḥ sundaro dakṇyā khāditaḥ  
 upāyāvasaram<sup>85</sup> prāpya buddhiśārīro vajramukuṭam ahravit sakhe,  
 tvam adya gatvā<sup>86</sup> padmāvatyā samam aśeṣakṛidam kṛtvā tasyāin  
 nidrām<sup>87</sup> gatāyām sarvābharanam ādāya lauhaśalakayā taddakṣinorau  
 rekhātrayam kṛtvā matsamīpam āgamiṣyasi 'ti aham śmaśānam gatvā

<sup>63</sup> P *praciroti*\*

<sup>64</sup> P *bharatitirita*

<sup>65</sup> HO *mate*

<sup>66</sup> P *siagṇam*

<sup>67</sup> P *bhavalor*

<sup>68</sup> P *aśeṣaratīsulham*

<sup>69</sup> P *sa vajramukulas t\**

<sup>70</sup> PV *gata*

<sup>71</sup> P *prāṇasamasakḥā V prāṇasakḥā*

<sup>72</sup> P *'ste*

<sup>73</sup> PV *yāti*

<sup>74</sup> HO *mahimāna V mahimāna*

<sup>75</sup> P *\*tiropi*

<sup>76</sup> HO *bhunakti*

<sup>77</sup> P *for vada m\*, ulam yato m\**

<sup>78</sup> P *om bhakṣya*

<sup>79</sup> P *avalekya*

<sup>80</sup> P *mṛtam jantum, om ekam*

<sup>81</sup> HO *svadeśe*

<sup>82</sup> P *bhavat str\* V bhavān strita-  
 dhamaḥāpātaka bhaviṣyati*

<sup>83</sup> P *svadeśam*

<sup>84</sup> P *buddhiśārīreṇo V teno*

<sup>85</sup> P *tata u\**

<sup>86</sup> HO *om*

<sup>87</sup> HO *nidrāyām*

"Let this old slave woman be beaten with a hundred blows" Send her forth by the road north of the wall near the nśoka-tree in the garden" They sent the old woman forth according to those very instructions She went home and gave the two princes the private message When he had heard that, Buddhīśārīra said "Padmāvatī by artifice has shown you the way to come So today you shall sport amorously with her" Then when Vajramukuta had been sent by Buddhīśārīra and had arrived by the path indicated by the expulsion of the old woman, he continually enjoyed all pleasures with Padmāvatī" On his return he always told Buddhīśārīra of her many fine qualities

One day Padmāvatī said "Lord of my life, in the daytime where do you go and stay?" In answer to that the prince said "Where Buddhīśārīra is, the friend who is the lord of my life" Hearing that, that villainous woman thought thus in her mind "If he is a wise man, he will take with him the lord of my life and will go to his own country Then how shall I live separated from him? So I shall kill him and then pass the time with my lover" Then with great show of respect she sent to Buddhīśārīra poisoned food Buddhīśārīra, being wise, when he looked at it, knew the truth and informed his friend "Friend, it is not profitable now to stay here" The prince said "How is that? Tell me" "Friend, look at the poisoned food" Then when he had considered and had seen an animal<sup>14</sup> die merely by eating it, Vajramukuta said "Friend, we must kill that most wicked woman and go to our own country" Buddhīśārīra replied "Friend, she must not be killed, since the crime of murdering a woman would attach to you Therefore by wit she must be brought to our country" The prince said "How can that be done?" He answered "I shall invent a plan"

At that very time King Karnotpala's beautiful son was eaten by a dākini<sup>15</sup> Having now obtained the opportunity for his stratagem, Buddhīśārīra said to Vajramukuta "Friend, when you have gone today and sported in various ways with Padmāvatī, after she has gone to sleep, take all her ornaments, make three marks on her right thigh with a pointed metal instrument and come to me I shall go to the

<sup>14</sup> On *śalaka* see Intro §8

<sup>15</sup> In S the old woman is bound and ejected through a back gate In S she is feasted by P and sent out by a tortuous road because an elephant had run amok K has an expanded account of the meeting of the lovers

<sup>16</sup> In the other versions as well as in

W the food is tried on a dog In S the sending of food takes place after one night of pleasure

<sup>17</sup> A *dākini* is defined as a female spirit in Kṛll's train who eats human flesh In S the eating of the king's son is omitted In S it is merely the death of the king's son that gives the pretext



cemetery and wear the dress of an ascetic" When he had said this, Buddhīśarīra made a sweetmeat of thorn-apples and the like and in the usual manner sent Vajramukuta off Vajramukuta then carried out all that plan When he had gone there, as he sported merrily in various ways, he made her eat the sweetmeat prepared with thorn apple and other ingredients When she had eaten it, she went to sleep without fear<sup>16</sup> At that moment Vajramukuta made three marks on her right thigh with the metal instrument and when he had taken all her ornaments, he went to Buddhīśarīra

Then when Padmāvatī had awakened and saw that Vajramukuta was gone from the bed, lamenting much, bereft of all her ornaments, she managed somehow to live until morning, and then said to her father "Father, all my ornaments have been taken today by a thief" The minister of peace and war then informed the king Thereupon the king commanded the door-keeper<sup>17</sup> to search for the thief

At that very time Buddhīśarīra said to Vajramukuta "Friend, go to the house of a goldsmith and sell the ornaments Then someone will consider you a thief and arrest you You shall say 'I am not a thief, but I am selling the ornaments which belong to an ascetic If you do not trust my word, go to the ascetic, who lives in the cemetery, and confirm the fact If he does not confirm this, then you may give me the proper punishment' When you have said that you shall come to me with him When you have come to me, I shall give him an answer"

Then when Vajramukuta had gone to the house of a goldsmith according to his instructions and was selling the ornaments, the man who was searching for the thief arrested him The door keeper said "You are a thief," and informed the king "Your majesty, this thief has been taken with all Padmāvatī's ornaments" The king gave orders to cut off his head Then Vajramukuta said "Your majesty, I am not a thief, but I am selling ornaments which belong to an ascetic The

<sup>16</sup> In S she is made to sleep by drink, in S by the fatigue caused by sexual intercourse

<sup>17</sup> On *duladīhu* see Intro §8 The word is also found on p 145 lines 6 10

śane vidyate kim tu<sup>110</sup> vinā 'parādhena<sup>111</sup> mayi hate satī<sup>112</sup> bhavato mabān adharṃ bhaviṣyati rājyanāśaś ca<sup>113</sup> kim tu madvacanam<sup>114</sup> bhavati na vā śmaśānavasinam yoginam precha<sup>115</sup> sa<sup>116</sup> yady etan nā 'ṅgikaroti tadā cauraphalam dāsyasi<sup>117</sup>

tato<sup>118</sup> rājājñayā samāniya sa yogī prṣṭo brūte deva, mamai 'va dhanam etat etad vikretum ayam mayā prayatnena<sup>119</sup> prasthāpitah tac chrutvā rājā vadati. kim aho padmāvatyābharanam idam bhavatā prāptam<sup>120</sup> yogī vadati deva, mayy<sup>121</sup> atrā 'vasthite kṛṣṇacaturdaśi-ratrau<sup>122</sup> sarvālamkārabhūṣitā mṛtanṛpabālakakṛtāśanā kanyā rupayauvanasampannā dākinīveśadhariny<sup>123</sup> alankāram śmaśāne sthāpayitvā<sup>124</sup> mastake<sup>125</sup> panthānam vahati tām nṛpaśiṣuputrakḥādinīm<sup>126</sup> avalokya lohaśalākayā<sup>127</sup> dakṣinorau<sup>128</sup> rekhātrayam cibnam dattvā sakalaratnābharanam mayā 'nītam<sup>129</sup> tat kasyā<sup>130</sup> 'bharanam idam tasyā dakṣinorau rekhātrayam avalokayatu deva

tato yogino vacanena samadhigatatattvo rājā<sup>131</sup> putramaranābhīroṣe padmāvatum dākinīm niścitya<sup>132</sup> hantum udyato 'bhavat tato yogī rājānam vadati deva, bhavān mahāmaho<sup>133</sup> strivadhāna<sup>134</sup> kariṣyati viśeṣataś ca samādhidṛṣṭyā<sup>135</sup> mayā jñātam asyāḥ pāpiṣṭhāyāḥ śonitāśrupatam<sup>136</sup> yatra bhavati tatā 'cirenai 'vā 'kalyānam bhavati tato bhavatā pratītyā 'ranyam<sup>137</sup> nīrvāsyatām iti tataḥ sa rājā yogino vacanam akārṣit tataḥ padmāvatiṃ ādāya yuvarājādāyaḥ svadeśam gatavantah tataḥ padmāvatyāḥ śokena sāmādhivigrahiko dantāghātāḥ sapatnikah paralokam agāt

<sup>110</sup> HO om

<sup>111</sup> HO 'dhe

<sup>112</sup> HO om

<sup>113</sup> HO om r° ca

<sup>114</sup> P madv° satyam na teti śmaśānam gatvā yoginam etc

<sup>115</sup> P papraccha

<sup>116</sup> P sa yogī

<sup>117</sup> P dasyati

<sup>118</sup> V samānītak for samāniya P for sentence talas tadvacanam śruteś 12- smito bhūhā śmaśānam gatā yoginam rājā prṣṭaiān rājā prṣṭah sa yogī brūte

<sup>119</sup> HO prayatne P mahā for mayā

<sup>120</sup> P kutra p°

<sup>121</sup> HO mayādr̥cāsthitē PV mayādr̥cāsthitena

<sup>122</sup> HO kancicaturdaśyām kṛṣṇāyām rātrau

<sup>123</sup> MSS and V 'leśa°

<sup>124</sup> P samsthāpya

<sup>125</sup> V mastake mṛtāsthinī vahanti dṛṣṭā Perhaps read samdhānam for panthānam

<sup>126</sup> P om śiṣu

<sup>127</sup> P lauha°

<sup>128</sup> P tasyā d°

<sup>129</sup> HO vikaḍya for mayā V parihyam for m° 'n°

<sup>130</sup> P tasyā āh°

<sup>131</sup> HO rājā

<sup>132</sup> PV niścitya

<sup>133</sup> P mahātmā V mahāpātalamulam

<sup>134</sup> P om na V mā karoti iti

<sup>135</sup> O dṛṣṭā

<sup>136</sup> P śonitam āsupdān V śonitam pām

<sup>137</sup> HO pra[ti]tyādr̥cāye P pratītya ar° \ pra[ti]tyādr̥cāyam

ascetic is in the cemetery. But if I am slain without having sinned, great guilt and the ruin of your kingdom will come upon you. Ask the ascetic who dwells in the cemetery whether my words are true or not. If the ascetic does not confirm this, then give me the punishment of a thief."

Then the ascetic was brought at the king's command and when questioned said: "Your majesty, this property is mine and no other's. I deliberately sent this man to sell it." Hearing that the king said: "How, pray, have you obtained these ornaments of Padmāvatī's?" The ascetic replied: "Your majesty, while I was staying here, on the night of the fourteenth day of the dark half of the month a girl endowed with youth and beauty, dressed as a *dākinī* and adorned with all sorts of jewelry, after making a meal of the dead son of the king and having put down her ornaments in the cemetery, was carrying liquor in his skull." When I saw her eating the king's young son, I made a mark of three strokes on her right thigh with a metal spike and took all her jewelled ornaments. So whose are these ornaments? Look on her<sup>22</sup> right thigh for three scratches."

When the king had found out the true state of affairs from the ascetic's words, through anger at his son's death, because he believed that Padmāvatī was a *dākinī*, he determined to kill her.<sup>23</sup> Then the ascetic said to the king: "Sure, your most mighty majesty will not kill a woman. Moreover, I know by the insight I have gained through meditation that where the blood and tears of this very wicked woman fall, there in no long time disaster will come. So let your majesty be convinced and exile her in the forest." Then the king carried out the ascetic's suggestion. The prince and his party then took Padmāvatī and went to their own country. Through grief for Padmāvatī the minister of peace and war, Dantāghāta, and his wife died.

<sup>22</sup> The reading of *HO* given in the text shows bad syntax. Aninatr subject for *samānīya* and *prṣṭa*, e.g. *duḥ śādhunā* would improve the sentence without making it perfect. A reading though what is expected is probably his own emendation.

<sup>23</sup> I have translated my *far* from convincing emendation *samādhānā* a mixture (of spirituous liquor) *mas* take *panihānam* *rahāt* carried the road on (her) lead i.e. he noted the road is necessary. It would be tempting to see in *panihānam* an epi-

thet of *hālī* but none suggests itself.

<sup>24</sup> *kaśya* is an indefinite masculine, resumed by the feminine *kaśyā*. For *aralokayatu deṣa* see Intro §3.

<sup>25</sup> In *S* and *Ś* the ascetic's story is brought to the king through an intermediary and the king then consults the ascetic on a fitting punishment for Padmāvatī. In *K* the ascetic summons the king to him to hear the story. The king answers the girl of his own accord. *S* and *Ś* speak of a band of rogues (= *ḍikṣit*) of whom *P* is one. *K* of a single *ḍikṣit*.

vada rājan tasya sabhāryasya vadha<sup>133</sup> kutra bhaviṣyati<sup>139</sup> rājā vadati śrnu re vetāla asamyagvicāranayā tasya sapatnikasya<sup>140</sup> vadho rājanī karnotpale bhavati nrpatāv iti vādinī sa vetālah śmśa-pāvṛkṣe punar lalāga

iti prathamo vetālakathāprabandhah

## STORY 2

tataḥ punar ānīyamāno vetālah kathām aparām kathayati

āsīt<sup>1</sup> kālindikule brahmapuranāmadheyam nagaram tatra 'gnīsvāmī nāma brahmanaḥ prativasati tasya mandāravati<sup>2</sup> nāma kanyā vidyate tām trilokyasundarīm avalokya trayo brāhmanakumārās tasyāḥ pānigrahanacikīrṣavo 'gnīsvāmīnam abhyarthayanti<sup>3</sup> agnīsvāmīno 'ktam yūyam rupavanto dhanavanto mahākūlaprasūtā vikhyātaviryā bhavantaḥ ekā<sup>4</sup> kanyā kasmai deye 'ti ekeno 'ktam mahyam iyam<sup>5</sup> diyatām apareno 'ktam yadi 'yam ekaḥ kanyā diyate tadā 'parau dvijaputrau jīvanān tyakṣyataḥ<sup>6</sup> tada bhavato vadhabhāgitā bhavet agnīsvāmī ca brahmavadhabhayaṭ kasmai cid brāhmanāya na dadati

ity eva<sup>7</sup> kālē vidhivaśān mandāravati<sup>8</sup> paralokam agāt atha<sup>9</sup> tasyām dagdhāyām eko brāhmanas tacitābhasmanā nijadebam vilīpya samtāpena jaṭāvālkadhārī deśāntaram gataḥ aparo brāhmanas tasyā<sup>10</sup> asthīnī gṛhītva nānātirtham jagāma aparo brāhmanas tasyāś citābhasmanī gṛham kṛtvā<sup>11</sup> tatra<sup>12</sup> 'va parihr̥tasukhas tasthau atha jaṭādharo<sup>13</sup> brahmano bhramyan rudraśarmano brāhmanasya gṛham

<sup>133</sup> P vadham HO sabhāryasadhah  
V vadhāparādhah

<sup>139</sup> P bhavati V sambhavadī

<sup>140</sup> HO patnīka

<sup>1</sup> P alhāsīt

<sup>2</sup> HO mandārati (thus twice, twice as other MSS)

<sup>3</sup> P abhyarcca (sic) vadanti

<sup>4</sup> HO eka

<sup>5</sup> P imām

<sup>6</sup> HO tyakṣataḥ P pratakṣyataḥ

<sup>7</sup> P evam

<sup>8</sup> HO as other MSS

<sup>9</sup> HO om sentence

<sup>10</sup> P tasyā asthī HOV tasyāsthīnī

<sup>11</sup> O gātā

<sup>12</sup> P jaṭādharī

"Speak, king On whom rests the guilt of his death and his wife's?" The king said "Listen, goblin Because of his lack of careful consideration, the guilt of that man's death and his wife's rests on king Karnotpala"<sup>2</sup> As the king said this, the goblin hung again on the śiśapā tree

So ends the first story of the goblin

## 2 HOW THREE YOUNG BRAHMANS RESTORED THEIR BELOVED TO LIFE<sup>1</sup>

Then, as the goblin was being carried off again, he told another story

On the banks of the Kalindi there was a city called Brabmapura<sup>2</sup> There a brahman named Agnisvāmin<sup>3</sup> dwelt He had a daughter named Mandāravatī<sup>4</sup> Seeing her, the beauty of the three worlds, three brahman youths were desirous of marrying her and asked Agnisvāmin for her hand He said "You are possessed of beauty and wealth, are of good family and noted for manly qualities To which shall I give my only daughter?" One said "Let her be given to me" Another said "If this girl is given to one, the other two young brahmans will die Then you would be guilty of murder" And Agnisvāmin through fear of murdering brahmans gave her to none of the brahmans

At that very time, as fate willed it, Mandāravatī died<sup>5</sup> When she had been burned, one of the brahmans smeared his body with ashes from her funeral-pyre and wearing his hair twisted up and the bark garment of an ascetic because of his grief went to another country The second brahman took her bones and went to various places of pilgrimage (to ensure her happiness in the other world) The other brahman made a dwelling on the ashes of her funeral pyre and abandoning pleasures dwelt always in that place Then the brahman who wore his hair as an ascetic, as he wandered, came to the house of a brahman named

<sup>1</sup> In S Buddhīśarīra is exonerated because he was furthering his master's interests, Vajramukha and Padmāvatī because they were irresponsible because of love, while the king was guilty because of lack of reflection caused by imperfect knowledge of political wisdom and of what was going on in his kingdom h. agrees essentially with S

<sup>2</sup> The story is essentially the same as in the other versions

<sup>3</sup> Kāṇḍī is another name for the river Yamunā S does not mention the river Brabmapura = Brahma's city, is in S called Brahmasthala (so

also in K's MSS, the ed has Brahma-sena), and described as a tract given to brahmans (*aprahāra*) In S it is called Dharmasthala ruled over by king Guṇādhipa

<sup>4</sup> = Whose lord is Agni In S he is called Keśava

<sup>5</sup> = Rich in coral

<sup>6</sup> In S she dies of a fever, in h. through the cruelty of fate In S she is bitten by a cobra and the opportunity is taken to insert eight verses describing the symptoms of snake-bite and the inauspicious days for such an accident

bhojanārthī gataḥ tato rudrasarmanā<sup>13</sup> brāhmanī nigaditā: brāhmaṇi, brāhmanāya mahātmane 'nnam dehi. tato randhanasamaye brāhmanyā<sup>14</sup> krandan kumāro 'gnau prakṣiptaḥ. tam śśsum mṛtam avalokyā 'nnam vihāya jaṭādharo gantum udyato 'bhavat. tam gacchantam avalokya rudrasarmā<sup>15</sup> siddhimantrena<sup>16</sup> tam putram ajījivat. tam putram darśayitvā 'nena<sup>17</sup> gacchan jaṭādharah samānitah. tato jaṭādharo 'nnam khādītva pustakam<sup>18</sup> apahrīya<sup>19</sup> mandāravatīcitāsthānam<sup>20</sup> āgataḥ. aparo<sup>21</sup> nānātirthe 'sthi snāpayitvā tatrai 'vā 'vagataḥ<sup>22</sup> aparāś citārakṣakas tatrai 'vā 'ste. atha dvayoh sthānād bhasmāsthinī<sup>23</sup> grhītva bhasmanā 'sthnā ca<sup>24</sup> mandāravatīm<sup>25</sup> mūrtimayim<sup>26</sup> kṛtvā pustakamantrena jaṭādharas tām jīvitavān.<sup>27</sup> tām prāptajīvanām avalokya sarve<sup>28</sup> 'syāḥ pāṇigrahanacikīrṣavo 'nyonyam kalabāyante<sup>29</sup>

vetālo vadati: vada rājan. asyāḥ<sup>30</sup> patir dharmārthataḥ ko bhavati. maunaparāyano 'pi rājā dharmam vicintya tasya samdehacchedaṁ kartum brūte: śṛnu re vetāla. mantravān brāhmanas tasyāḥ pitā bhavati sraṣṭṛtvāt<sup>31</sup> asthisnāpakas tīrthapūto 'syāḥ putro bhavati paralokusaubhṛdyatvāt. citābhasmarakṣakas tasyāḥ patir bhavaty apekṣakatvāt. nṛpatāv iti vādinī vetālah śnāpāvṛkṣe punar lalāga.

iti dvitīyo vetālakathāprahandah.

### STORY 3

nṛpo<sup>1</sup> 'pi satvaram gatvā pādapād avatārya<sup>2</sup> tam ślandhe punaḥ samāropya śmaśānam punar āyayau. (1)  
nīyamāno<sup>3</sup> mahīpālam kunapaḥ punar abravīt  
harṣena: śṛnu rājendra śukasārikayoḥ kathām. (2)

<sup>13</sup> P rudrasarmano brāhmanī nigaditā  
brāhmaṇa brāhmaṇāya V rudrasar-  
manā uktam brāhmaṇi asma: brāhma-  
ṇāya HO asau before brāhmaṇāya

<sup>14</sup> P om

<sup>15</sup> HOV om P rudrasāmī.

<sup>16</sup> HO siddham<sup>o</sup>

<sup>17</sup> P anena brāhmaṇena

<sup>18</sup> P tasya rudrasāmīnāḥ p<sup>o</sup>. V sam-  
jīvinīp<sup>o</sup>

<sup>19</sup> P arahṛīya

<sup>20</sup> HO mandāratīc<sup>o</sup>.

<sup>21</sup> P aparopī

<sup>22</sup> PV 'gataḥ

<sup>23</sup> P 'sthīni

<sup>24</sup> P 'sthi ca HO asthā ca, om bh<sup>o</sup>.  
V bhasmandānā ca

<sup>25</sup> HO as other MSS

<sup>26</sup> P mūrtimatim

<sup>27</sup> MSS and V jīvitavān.

<sup>28</sup> P sartepe asyāḥ

<sup>29</sup> P kalahāyate HO kalahāyantāḥ  
V kalahayanti

<sup>30</sup> PV tasyāḥ

<sup>31</sup> PV sraṣṭṛtvāt II sraṣṭṛtvāt O  
sraṣṭṛtvāt.

<sup>1</sup> P nṛpeṇa ca sato<sup>o</sup> . . . śmaśānam  
ca samāgataḥ W corrupt nṛpopī sat-  
varam gatvā pādapād ai atī(r)ya ca, punaḥ  
ślandhe samāropya kunapam pratyarat

<sup>2</sup> H pādavatārya O padāvatārya

<sup>3</sup> HOV nīyamānam P nayanam ca  
m<sup>o</sup>. W corrupt nīyamāno mahīpālo  
kunapa punaḥ abravīt, kathayāmi śṛnu  
rājanah śukasārikayoḥ kathā

Rudraśarman<sup>6</sup> to ask for food. Rudraśarman said to his wife "Wife, give food to the noble brahman." While the cooking was going on, the brahman's son cried, and his wife threw him into the fire. When he saw the child killed, the ascetic left the food and started to go away. Seeing him going, Rudraśarman with a magic incantation brought the boy to life. He showed the boy to the ascetic and brought him back as he was going away. Then the ascetic, when he had eaten food, stole the book containing the charm and came to Mandāravati's funeral-pyre. The second man when he had washed the bones at various places of pilgrimage came to that same place. The other who was guarding the pyre was on the spot. Then the ascetic took the ashes and the bones from the other two and with the ashes and the bones made Mandāravati in bodily form and by means of the spell from the book brought her to life. When they saw her restored to life, all desired to marry her and quarrelled with one another.

The goblin said "Speak, king. Who is her husband according to what is right?" Although he desired to be silent, the king considered what was right and to resolve the question said "Listen, goblin. The brahman who possessed the charm is her father, because he created her. The one who washed her bones and was purified at places of pilgrimage is her son, because of his devotion to her when she was in the other world. The one who guarded the pyre and ashes is her husband, because he waited for her."<sup>7</sup> As the king said this, the goblin hung again on the śiśāpā tree.

So ends the second story of the goblin.

### 3 HOW THE TWO WISE BIRDS DEBATED ON THE SINS OF MEN AND OF WOMEN<sup>1</sup>

1 The king went quickly and when he had fetched him down from the tree, he put him again on his shoulder and went again toward the cemetery.

2 As he was being carried along, the corpse again said joyfully to the king "Hear, lord of kings, the story of the parrot and the myna."

<sup>6</sup> = Whose joy is Rudra. The name is also in K. No name is given in the other versions.

<sup>7</sup> In S the third is her husband because he lay in the cemetery embracing her and acting like a husband. K. says only that he who lay on her ashes is her husband. S has a slightly different account. Instead of one of them going on pilgrimage with her bones, he died on the funeral pyre and was brought to

life with her. He is her brother in the solution for he was born, as it were, with her.

<sup>1</sup> In the other versions except K, the introduction leading up to the myna story is shorter, though essentially the same. K. and our version agree fairly well in the length and details of the introduction, perhaps following the same source.

asti bhāgīrathīparisāre<sup>4</sup> sakalamāhīmāṇḍalālamkārahūsitam pāṭa-  
liputrapāma nagaram tatra sakalagunasampanno vikramakeśan rājā  
habhūva parakramakeśarī nāma tasya putro 'bhavat sa tu sakala-  
kalāsampanno vidvān dhārmiko rājālakṣaṇakṣamo yuvarājah tasya  
yuvarājasya sarvasāstrapārādarśī bhūtābhaviṣyadvartamānakālātri-  
tayābhijño<sup>5</sup> vidagdhabhīdhānab pañjarasthab kṛidāśukas tasthau  
ekadā sa ca parākramakeśarī śayanāgāre rahasi viśrambhakathāke-  
parihāsaśamaye<sup>6</sup> śukam pāpraccha bhoś śuka, vidagdhasutas<sup>7</sup> tvam  
iti kim jānāsi kām me priyā bhaviṣyati yayā saha kṛidānirbharasurata-  
sambhogasukhena divasān neṣyāmi śruti<sup>8</sup> i<sup>9</sup> śukeno 'ktam yuvarāja,  
magadhādhipateś<sup>3</sup> candrīvalokasya rājāś sutā candraprabhīnāmni  
dharmapatnī<sup>10</sup> te bhaviṣyati tayā rūpayauvanasampannayā saha  
sakalamanorathasuratasambhogasukham anubhūya janma saphalam<sup>11</sup>  
kariṣyati bhavān kim tu tasyūś<sup>12</sup> candraprabhāyāḥ kṛidāparā sau-  
dharmikānāmni<sup>13</sup> sakalagunasampannā sārīkā 'kā vidyate sā 'pī tathai  
'va yuvatī madhuravakyahhāśini<sup>14</sup> atreva nigadyate anurupasanīyo-  
garasikena viśvasyā tatha racitam,<sup>15</sup> yathā sa tatha sārīkā<sup>16</sup> ity uktva  
virarjma

atha kīyatī kalena daivaghaṭanayā magadheśv arāḥ<sup>17</sup> parākramakeśa-  
rine candraprabhām vivahena prādat yuvarājas tām svadeśe<sup>18</sup> samā-  
niya pītuh samādeśād anudinam rajacarcam vidhāya ratrau priyata-  
mayā candraprabhāyā samam<sup>19</sup> suratasambhogena kalam nayann a-  
tiṣṭhate yuvarājasya kṛidāśuko yatra śayanāgare suarnspañjarastho  
'pī vidyate tatrai 'va suarnamayī sankā vidagdha candraprabhāyā  
rakṣita

ekada yuvarājaś candraprabhāyā saha suratasambhogam bhuktvā<sup>20</sup>  
'yāsena dampatī nidram gatau etasmin samaye śukena sārīkā prokta

<sup>4</sup> P °rathitire

<sup>5</sup> HO °bhaviṣyati varī°

<sup>6</sup> P °leliparī° HO °hāsasame

<sup>7</sup> HO °suta tv° V vidagdhas tv°

<sup>8</sup> P tat śrutiā

<sup>9</sup> P °pati

<sup>10</sup> O om

<sup>11</sup> O sakalam W sakalyam

<sup>12</sup> P om

<sup>13</sup> P °kanamni V saudharmikān°

<sup>14</sup> P madhuravāg yuvatī V y° madhu

ratayā ca

<sup>15</sup> O om t° r° P citracitam

<sup>16</sup> HO śār°

<sup>17</sup> HO māgadh° P tām candrapra-  
bhām mag° para° vivahena e°c

<sup>18</sup> P svadeśam anīya

<sup>19</sup> HO om through yuvarājaś candra-  
prabhāyā 4 lines down

<sup>20</sup> H bhukta P bhaktiā V calāra,  
with ca after āyāsena



prīye s'rike, bhajasva mam<sup>21</sup> śrutvā<sup>22</sup> sarikā śukam abhyadhavata<sup>23</sup>  
 are puruṣaḥ kṛtaghnāḥ<sup>24</sup> kathimāhṛdayāḥ sarvathā puruṣasamagama  
 na me rocate<sup>25</sup> katham evam vadasi śrutvā<sup>26</sup> 'tac chukāḥ krodhaparo  
 brute paṇiṣṭhe, katham<sup>28</sup> idam vadasī nham iti jñāmi, striyaḥ  
 kṛtaghnaḥ pāpiyasyaḥ, sarvatha strinam saṅgo na vidhiḥ<sup>27</sup> ity anyon-  
 yavirodhe<sup>28</sup> yuvarāja jajagāra<sup>29</sup> śukam prēcchati śuka, kim brūṣe  
 śukāḥ svalīyavacanam sarikāvacanam ca kathitavān yuvarāja, bhavān  
 asya vacanasya samśayacchedanī karotu tada<sup>30</sup> parākramakeśari  
 praha<sup>31</sup> sarike, tvam brūhi kena kṛtaghnāḥ puruṣaḥ sarika<sup>32</sup> savi-  
 śeṣam kathayati śṛnu, yuvaraja, yena kṛtaghnāḥ puruṣaḥ

### a THE MYNA'S STORY

madhyadeśe<sup>33</sup> madayanti nama<sup>34</sup> nagari samāsīt tasyām<sup>35</sup> mahadha-  
 nasampannaḥ sakalavanijam mukhyatamo gandhadatto nāma vanik  
 prativasati tasya putro dhanadatto 'bhūt sarvasvam<sup>36</sup> pitur dyūtena  
 naṣṭam kṛtvā deśantarmm akarot tataḥ sa dhanadatta itas tataḥ  
 paribhramanś<sup>37</sup> candanapuramivasino daynyuktasya hiranyaguptasya  
 gṛham āgataḥ tam tātṛhavidham nvalokya sa tam<sup>38</sup> papraccha ko  
 bhavan kimartham atra 'gato<sup>39</sup> 'si prṣṭo vṛttantam akhilaḥ evā  
 'yam<sup>40</sup> abravīt tac chrutvā tena 'putrena hiranyaguptena ratnāvatī  
 nāma kanyā tasmai<sup>41</sup> vivāhena dattā tatra tayā samam<sup>42</sup> asau dhana-

<sup>21</sup> P m\* bh\*

<sup>22</sup> P etat śrutā

<sup>23</sup> W abhyadhātuh V abhyabhāṣata

<sup>24</sup> P om

<sup>25</sup> O rocyante P sarva na me rocante

<sup>26</sup> O kathakam

<sup>27</sup> P vidheya V vidheyah

<sup>28</sup> P 'vūade

<sup>29</sup> V sambudhya

<sup>30</sup> P tataḥ

<sup>31</sup> P sārīkām p\*

<sup>32</sup> PV śār\*

<sup>33</sup> W for sentence asti mahāmaṇḍale

tilakavartī nāma nagarī

<sup>34</sup> P om

<sup>35</sup> W for sentence tatrānekadhana-  
 koṣasampanna anudato nama vanika  
 prativasati Further on the name is  
 arthadatta

<sup>36</sup> P sa dhanadattah pit' sarv\*

<sup>37</sup> HOP 'bhraman V prabhraman

<sup>38</sup> P om

<sup>39</sup> P for atragato vātrā agato

<sup>40</sup> P 'yam after prṣṭo

<sup>41</sup> P om

<sup>42</sup> P saha

datto vividhasukham anubhavans tiṣṭhatī ntha kiyatī kāle gate  
śvaśuram abravīt tāta, ājñāpaya svadeśam gacchāmi śrutvā<sup>42</sup> 'tat sa  
hiranyagupto harṣeṇa vividharatnānī dāsīdvayam dattvā duhitaram  
prasthāpayām asa sa dyūtavināṣaśarvasvo ratnāvatīyā sālankārāyā  
svadesam gacchan gahanātavim praviveśa tatra kūpam ekam āsādyā  
tām pativratām nihatyā sarvālamkāram ādāya sa pāpiṣṭho 'hhiḷaṣita-  
svadeśam<sup>43</sup> jagāma tato ratnāvatī paramāyuvāśāt katham api jivi-  
tavatī sakhyau<sup>44</sup> mṛtavatyau anantaram vidhivaśad bahavo 'dhva-  
ninās trṣṇārttāh kūpasamīpam āgatya tām ālokyā vismitāh papracchuh  
prṣṭā hrūte pitaro dharmasīlāh, asminn aranye caureṇa mamā 'bhara-  
nam grhitvā mām api nihatyā gatam<sup>45</sup> tadbhāyān me patiḥ kutra gata  
iti na jñāyate tasmān mām candanapuram prāpaya te 'pi<sup>47</sup> sarve  
candanapuram vyavasāyārtham<sup>48</sup> gacchantī etenā 'dhikasnehena sā  
tatra nitā sa<sup>49</sup> hiranyaguptas tathāvidhām duhitaram avalokyā  
vismito 'bravit putrī, kim etat prṣṭā sā<sup>50</sup> sādhi caurasya doṣam  
nigaditavati, na tu pāpātmaḥasya bhartuh tataḥ pitā ye ratnāvatīm  
ānitavantas tān sarvān aśeṣatām̐hūlavastrānī dattvā preṣayām āsa  
ratnāvatī ca<sup>51</sup> patim dhyatva bhṛśam avatiṣṭhate sma

atha kiyatā kālēna dhanadatto 'paradhanāpaharanaśīlaḥ punar  
ājagāma tam āyātam alokyā<sup>52</sup> hiranyagupto hrṣṭo bahbhūva ity eva  
kāle ratnāvatīm ālokyā<sup>53</sup> kṛtadoṣo 'yam pāpiṣṭho mahān trasto 'bhūt  
ratnāvatī hrūte prāneśvara, tvam<sup>54</sup> aśanko bhava mayā prāptaji-  
vanayā pituḥ sthāne bhavato bhartuḥ<sup>55</sup> kaścid doṣo nā 'hhiḷataḥ kim  
tu caurasya pathikair aham anitā tvām eva dhyāyanti tiṣṭhāmi  
punyena mayā<sup>56</sup> punar bhavān prāptāh tac chrutvā harṣitas tatra  
ratnāvatīyā saha nānāsukham anubhavaṇs tiṣṭhatī athai 'kadā rati-  
śramena nidrām<sup>57</sup> gatayā ratnāvatīyāḥ sarvābharanam ādāya punar  
dyūtalubdhō 'yam pāpiṣṭhaḥ<sup>58</sup> palāyitāh tataḥ sā ratnāvatī dhana-  
dattādhiṇajivanā hā prāneśvare 'tu kṛtvā jīvanam tatyāja puruṣa-  
kathā mayā kathitā

"HO for śrutvā dyu" 2 lines  
down tatsnehato nānāratnasametadāsi-  
dayam samhatim (O"ti) dattā V as HO  
with tadā liṣṭo for tatsnehato and prāpya  
for dattā P dyūtavināṣaśarvasvo W  
is quite different but has the same gen-  
eral sense

"P om sīa

"P tasyāḥ s"

"HO gataḥ

"P om

"P om

"HO lāh tathā duhitaram ālokyā, for

sa sīsmilo V as HO, with tathā  
lāh

"P om

"P om

"P ālokyā

"P ālokyā

"P for i" a", mā kālāro

"P om

"P mahatī

"HO nidrāyāḥ ratnāvatīyāḥ V nid-  
rām gatāyāḥ ratnāvatīyāḥ tasyāḥ

"P om

tac cbrutvā parākramakeśari śukam avocat' śuka, tvam api strī-  
dūṣanam kathaya prṣṭah kathayati sah <sup>59</sup>

### b THE PARROT'S STORY

śrnu deva <sup>60</sup> dakṣinasyām<sup>61</sup> diśy apūrvaharṣavatī nāma nagari  
tasyām dharmabalo nāma rājā babhūva tasya rājñah priyatamo vasu-  
datto vanig<sup>62</sup> abhūt. vasudattasya trailokyamobini tanayā vasumatī  
nāmā 'bhavat <sup>63</sup> vasudattas tām kanyām tāmraliptikānāmanagariś-  
varāyā<sup>64</sup> samudradattāyā<sup>65</sup> vivāhena dattavan tām vivāhayitvā samu-  
dradattah svadeśam agamat sā kanyā pitrgṛhe<sup>66</sup> sthitā athe 'yam  
eva<sup>67</sup> kanyā tannagaravāsīnam dvijaputram atumanoharam avalokya  
priyasakhīm prasthāpya samāniya<sup>68</sup> māsābhyantare tena samam aśe-  
ṣasukham anubhavanti<sup>69</sup> tiṣṭhatī atha kṛyātā kālena nyapatir asyāḥ  
samudradattah samāyātah vasudattas tasyā <sup>70</sup> 'tithyam vidhāya rātrau  
divyamandire śayitum<sup>71</sup> jāmataram ādidesa vasumatī ca tatrai 'va<sup>72</sup>  
prasthāpitā

tasyam eva ratrau caurena manasī<sup>73</sup> cintitam. ratikrīdaśramenā  
'yam samudradattah sabhāryo nidrām<sup>74</sup> yāsyati tadā 'bam eva sar-  
vasvam sukhena neśyāmi ity ālocya tatra gatvā siddhim<sup>75</sup> dattvā  
pradīpacchāyāyam sthitah sa<sup>76</sup> samudradattah śramena kim cin na  
bubodha sā dvijakumāram smṛtvā 'sukhīni<sup>77</sup> bhutvā tasthau tato  
nidrāgatasamudradattam<sup>78</sup> avalokya kamavihvala sā kopād gantum  
upacakrame ity eva kale bbayad<sup>79</sup> dutyā dvijakumārāgamanam<sup>80</sup>  
vasumatyām abhībitam sā 'pi brūte dūti, tvam mamā 'lamkārabhū-  
sitā 'tra tiṣṭha yāvad aham dvijakumāram<sup>81</sup> esmbhāṣya samagacchāmi <sup>82</sup>

<sup>59</sup> P om V śukah kathayati

<sup>60</sup> P d° s°

<sup>61</sup> W for this and next sentence asti  
mahīmaṇḍale dharmābhīdhānanarapater  
apurvaharṣavatī nāma nagarī

<sup>62</sup> HO vapika W vapikah PV  
nāmāmātyo

<sup>63</sup> PV namnī abhavat

<sup>64</sup> P tāmāliptikānām° W tāmālip-  
tikā

<sup>65</sup> P om

<sup>66</sup> HOV °gṛhe

<sup>67</sup> P om

<sup>68</sup> P samānīyamānena, om mās°

<sup>69</sup> HO °ati

<sup>70</sup> O tena s°

<sup>71</sup> P om tatratva

<sup>72</sup> P °seti

<sup>73</sup> P nirbhayam yadā n°

<sup>74</sup> W siddhi V sandhim

<sup>75</sup> PV om

<sup>76</sup> P 'sukhīnīva, om bh°

<sup>77</sup> P nidrām gatam samudr°.

<sup>78</sup> P tayā over bh°

<sup>79</sup> HO °māragam°

<sup>80</sup> HO om devja

<sup>81</sup> P samāgamīṣyāmi

dūtyā tathā<sup>82</sup> kṛte vasumatī samketasthānam jagāma vidhivaśāc  
cauro 'yam iti kṛtvī sa dvijakumārāḥ dvārikena<sup>83</sup> mahākūṇḍabataḥ  
katham api samketasthānam gatvā patitāḥ vasumatī dvijakumaram  
tathāvidham avalokya tasya mukhe mukham dattvā vilapantī tasthau  
ity eva kūle dvijamukhe vidhivaśāt<sup>84</sup> tasyā nāsikā praviṣṭī ato<sup>85</sup>  
'cāntanyān marinasamayā dantāghātēna tasyā<sup>86</sup> nāsikām ciccheda<sup>87</sup>  
tato gatanāsikā vasumatī vicintya mṛtam tam vihāya patyub śayyām  
āgatyā dūtyām vṛttāntam abhīhitavati dūti<sup>88</sup> vadati vasumatī,  
nirbuddhir mī bhava madvacanam ācara pitub sthānam<sup>89</sup> gatvā  
samudradattasya doṣam ākhyāpaya tadā<sup>90</sup> vasumatī sakhsametā  
kṛndanti<sup>91</sup> pītṛsamīpam gatvā bhartur mithyāpavādam abhīhitavati

caurāś<sup>92</sup> ca vasumatyūḥ samudradattasya ca caritam drṣṭvā śrutvā<sup>93</sup>  
ca gataṁ vasudattas tām kanyām vinasīm<sup>94</sup> vilapantīm avalokyo<sup>95</sup>  
'vaca putri, kim etat iti prṣṭā lajjayā kim cin na vadati tadai 'ṣā  
pāpīṣṭhā sphuṭabhāṣini sakhi hrūte prabho, bhavato duhitā pariḥā-  
saparāyanasya samudradattasya<sup>96</sup> lajjayā kim cid uttaram na dattavati  
etāvatā 'parūḍhenā 'syā nāsikām ciccheda rahasyam etac chrutvā  
vasudattaḥ kopād rājānam jāpayām āsa tato 'tīkrūddhena rājā  
samudradattasya śiraś chettum ajña vihātā

etavati samaye dayāluś<sup>97</sup> cauraḥ sarvavṛttāntadarśi dandavat pra-  
namān ācarya vadati deva, nā 'yam vadhyāḥ rājā<sup>98</sup> ha katham na  
vadhyāḥ<sup>99</sup> tadā 'sya prānarakṣartham ātmanaś<sup>100</sup> cauryam upadarśya  
sarvavṛttāntam rājñe nivedayām āsa tadā 'vagatatattvo<sup>101</sup> rājā vasu-  
dattam priyatamam abhyadhāt sakhe, bhavato duhitā 'tīvakāryākā-  
rini tasmād iyam nirvasyatām iti vasumatim nirvasya dūtyāś co  
'citaphalam dattva cauram nagaramandalam<sup>102</sup> kṛtvā samudradatto<sup>103</sup>  
bahutarām ratnam dattvā svadeśāya prasthāpitāḥ deva, mayā stri-  
dūṣanam evam kathitam<sup>104</sup>

sa parākramakeśari tayoh kalahanirnayakṣama iva<sup>105</sup> sit

<sup>82</sup> P om

<sup>83</sup> P puradvār

<sup>84</sup> P om

<sup>85</sup> P tato

<sup>86</sup> PV om

<sup>87</sup> P iyam c

<sup>88</sup> P tat śrutvā d

<sup>89</sup> P samīpam

<sup>90</sup> P for tada tadācanam ākhyāya

<sup>91</sup> P ati

<sup>92</sup> HO repeat vasumatyāś after sam  
om ca P caur<sup>93</sup> sam<sup>94</sup> vas<sup>95</sup> ca V sam<sup>96</sup>  
dūtyāś ca

<sup>97</sup> V duṣayitvā

<sup>98</sup> P nāsikāhīnām

<sup>99</sup> HV ālokyo

<sup>100</sup> O om

<sup>101</sup> P om

<sup>102</sup> HO vadhya P vadhyo 'yam

<sup>103</sup> HO ātmānam c<sup>94</sup> V ātmānam

cauram

<sup>104</sup> HO 'vatalatattvo om rāja

<sup>105</sup> P V nagararakṣakam P as text

<sup>106</sup> P samudradattam bahutararatna  
prasādasahitam svadeśam prasthāpa jam  
āsa V samudradatto bahutararatna  
danena prasāditāḥ svadeśāya prastha  
pitāś ca

<sup>107</sup> P bhāṣitam om evam V eva for  
evam

between had done as she said, Vasumatī went to the rendezvous. As fate willed it, the doorkeeper thought "This is a thief," and struck the young brahman with a great staff. He barely managed to come to the rendezvous and fell there. Vasumatī when she saw the young brahman in such a state put her mouth to his mouth and lay there weeping. At that moment by fate her nose got into the brahman's mouth, and unconsciously at the moment of death he cut off her nose with a bite of his teeth. Then with her nose gone Vasumatī, pondering what to do, left the corpse and came to her husband's bed and told the go-between what had happened. The go-between said "Vasumatī, do not be stupid. Do what I say. Go to your father and tell him that the crime was Samudradatta's." With her friend she went to her father in tears and made the false accusation against her husband.

The thief, having seen and heard the adventures of Vasumatī and Samudradatta, went there also. Vasudatta, when he had seen his daughter without a nose and in tears, said "Daughter, what is the meaning of this?" When she was asked this, in embarrassment she said nothing. Then that wicked friend, speaking up, said "Master, Samudradatta made fun of her, and she was too modest to reply to him, for this crime he has cut off her nose." When he had heard that secret information, Vasudatta angrily informed the king. Then the king in great anger gave orders to cut off Samudradatta's head.

At that time the thief taking pity on him, since he had seen the whole affair, lying prone in prostration said "Your majesty, this man must not be killed." The king said "Why must he not be killed?" Then to save that man's life he confessed his own thievery and informed the king of the whole affair. When the king had learned the truth, he said to his dear friend Vasudatta "Friend, your daughter is a great evil doer. Therefore let her be banished." When he had banished Vasumatī and given the go-between her just reward and made the thief the magistrate in charge of the city, he sent Samudradatta to his own country after giving him a very excellent jewel.<sup>21</sup> Your majesty, I have told of the sins of women.

*Parākramakeśariṇ* seemed to be unable to decide their quarrel

śrutva<sup>14</sup> 'tat pratihāro<sup>14</sup> rājānam vijñāpya dauvārikena nīyamānam<sup>15</sup>  
tam<sup>15</sup> ālokyā rājā papraccha: ko<sup>17</sup> bhavān kīmartham ihā "gatya  
militaḥ iti prṣṭo brūte: deva, vīravaranāmā<sup>18</sup> kṣatriyo 'ham sevā-  
kāṅkṣi<sup>12</sup> samāgatya tiṣṭhāmī rājā vadati: kim jīvanam kartavyam  
tad vada vīravareno 'ktam<sup>19</sup> pratyaham suvarṇasatapañcatrayam<sup>20</sup>  
dadātu deva rājā 'bravīt: abo, atrā<sup>21</sup> 'nekagunavantaḥ<sup>22</sup> santi  
keśām apy etāvaj jīvanam na vidyate tac chrutvā vīravaro nṛpatim  
abhinandya<sup>23</sup> calitaḥ tataḥ sāmudhivigrahakeno 'ktam: deva, etena  
kātarō<sup>24</sup> na syād yad divasakatipayam yāvad<sup>25</sup> etāvaj jīvanam dattvā  
vīravareṇya bhājanatā parikṣyatām<sup>26</sup> dhanam api vinaṣṭam na<sup>27</sup>  
bhaviṣyati tato rājā<sup>28</sup> punar ānīya tasmai sthānam<sup>29</sup> yathābhilaṣita-  
vartanam<sup>30</sup> dattvā prasthāpito 'yam vīravaro vartanadhanasyā 'rdham<sup>31</sup>  
brāhmaṇebhyo dattvā 'bandhupaṅgujanebhyo<sup>32</sup> dattvā caturthānsenā  
"tmānam vardhayati. evam<sup>33</sup> rājasevām<sup>34</sup> kurvann āste

athai 'kada dakṣinasyām diśi rātrāv ekā stri karunasvarena roditi  
tac chrutvā rājā vadati: dauvārikas tiṣṭhati<sup>35</sup> vīravareno 'ktam<sup>36</sup>  
deva,<sup>36</sup> aham asmi nṛpeno 'ktam<sup>37</sup> vīravara, kā roditi<sup>37</sup> tām niścītya  
mām jñāpaya tato 'yam<sup>38</sup> gataḥ rājā ca tasya vartanadattvam eva<sup>39</sup>  
jñātum anupalakṣito jagāma vīravaraḥ tatra<sup>40</sup> gatvā rudatīm ālokyā  
'bravīt: mātā bhagavati,<sup>41</sup> kīmartham ekākinī<sup>42</sup> rodiṣi sā<sup>43</sup> tu yatnena  
prṣṭā brūte: vatsa, aham śudrakasya lakṣmih sa mahātmā prātaḥ-  
kāle nāśam gamiṣyati<sup>44</sup> tad aham idānīm kutra sthāsyāmī 'ti rodīmī  
tac chrutvā vīravareno 'ktam<sup>45</sup> mātā, bhavati yathā ciraṣṭhāyini rājā  
ca ciraḥjīvi bhavati tadupāyam vadatu bhavati aham tāvat karomi  
lakṣmī<sup>46</sup> brūte vatsa, tad duḥkaram karma kaḥ<sup>46</sup> kariṣyati vīrava-

<sup>14</sup> PV pratihāri

<sup>15</sup> P 'kenānīy'

<sup>16</sup> O om through jīvanam, 2 lines below

<sup>17</sup> P bho

<sup>18</sup> H<sup>1</sup> 'varo nāma

<sup>19</sup> P bhavan s°

<sup>20</sup> W suvarṇapañcatrayam

<sup>21</sup> HO 'trā

<sup>22</sup> P 'nekamahāguṇa'

<sup>23</sup> HOV abhinandya

<sup>24</sup> HO katavato for k° na V mā k°

bhava div° etc

<sup>25</sup> HOV om

<sup>26</sup> HO parikṣatām

<sup>27</sup> P na v°

<sup>28</sup> HO rājā

<sup>29</sup> P sthāne V om

<sup>30</sup> O 'sītam vart°

<sup>31</sup> P om 'b° d° V caturthānsam an-  
dhopangujanebhyo dattvā avīṣṭacatur-  
thānsena etc

<sup>32</sup> O tato

<sup>33</sup> HO rājā sabhā

<sup>34</sup> PV tiṣṭhasi

<sup>35</sup> HO devamahāsmi P devāham

asmi

<sup>36</sup> HO roditi

<sup>37</sup> P for 'yam tat śrutvā

<sup>38</sup> MSS and V avajñātum for eva jñ°

<sup>39</sup> O om

<sup>40</sup> HOV bhavati

<sup>41</sup> P rātrāv e°

<sup>42</sup> HO om sād tu

<sup>43</sup> PV gamiṣyati H gamiṣyati O  
gamiṣyāmi

<sup>44</sup> MSS and V lakṣmī

<sup>45</sup> P om

When the doorkeeper having heard that had informed the king and brought him in, the king looked at him and asked<sup>1</sup> "Who are you? Why have you come here and appeared before me?" He replied "Your majesty, I am a warrior named Viravara<sup>2</sup> I have come since I desire to serve you" The king said "What salary must I give you? Tell me" Viravara said "Let your majesty give me daily fifteen hundred gold pieces"<sup>3</sup> The king said "Oh, here there are men who possess many good qualities. None of them gets so great a salary" Hearing that Viravara saluted the king and departed. Then the minister of peace and war said "Let your majesty not shrink from testing Viravara's merit by giving him that much pay for a few days. The money too will not be wasted" Then the king brought him back and after giving him an office with as much salary as he demanded dismissed him. Viravara gave half of the wealth of his salary to the brahmins, gave a quarter to orphans and cripples, and with a quarter supported himself. So he continually did service to the king.

Once at night towards the south a woman wept with a mournful voice. Hearing it the king said "Is the doorkeeper there?" Viravara replied "Your majesty, I am here" The king said "Viravara, who is the woman who is crying? Find out who she is and inform me" Then he went to find out. And the king also went unseen to learn the real truth about his behavior. Viravara went to the place and when he saw the woman who was crying he said "Respected mother, why are you alone and weeping?" Being pressingly questioned she answered "Son, I am Śūdraka's royal fortune<sup>4</sup>. That great-souled man will die at dawn. So I am weeping, thinking 'In whom shall I reside now?'" Hearing that Viravara said "Mother, tell me the means whereby you may last long and the king may live long. I shall do just as you say" The king's fortune answered "Son, this is a hard matter, who can do

<sup>1</sup> In the text this sentence has careless syntax. The nom. *pratiśādro* is repeated by the correct instr. *dauṛd* *silena*.

<sup>2</sup> = Best of heroes. In S he is called a Brahman from Mīlāva and his wife is named Dharmavati. His son Sattivara (the MSS of K vary between Śaktidhara and Śaktivara) his daughter Viravati.

<sup>3</sup> The compound *suravarṇatapaśca* *trayaṃ* = five triads of hundreds of gold pieces. In S the sum asked is 500 *dīndras*. In S a thousand gold pieces in K 500 *rūpāṇa*. For *daddi* *dera* see Intro §8.

<sup>4</sup> Lakṣmī the personification of good fortune of a king is replaced in S by the Earth goddess who laments because such an excellent lord of the earth is going to die.

atba vetālo<sup>101</sup> rājanam papraccha rājan,<sup>105</sup> bruhī stripuruṣayor  
madhye kim puruṣaḥ kṛtaghnāḥ, kim striyaḥ kṛtaghnāḥ śrutvā<sup>106</sup> rājo  
'vāca śṛṇu re vetāla laghubcittah striyaḥ sakalapapanam bhājanam  
iti kṛtvā viśvasyā nirmitaḥ puruṣeṣu kaś cit krūras<sup>107</sup> tiṣṭhati  
striyaḥ svabbhāvataḥ krurāḥ<sup>108</sup> pāpakārinyo bhavanti

iti<sup>109</sup> rājā parichinnam kṛtvā samśayam uttamam  
maunabhaṅgam vidhayā 'sya jagāma sa punar drumam (3)

iti<sup>110</sup> jambhaladattaviraetas tṛtiyo vetalakathāprahandhaḥ

### STORY 4

tato<sup>1</sup> rājā samalokya skandham śūnyam parāsunā<sup>2</sup>  
paścād vṛkṣatalam gatvā śavam skandhe cakāra ha<sup>3</sup> (1)  
tathai<sup>4</sup> 'va śavam ādāya śmaśanam gantum udyataḥ<sup>5</sup>  
skandhārudhaḥ sa vetālo rājānam punar abravīt (2)  
avadhanam<sup>6</sup> vidheḥ tvam rājan sattvaparayana  
vicitrām vi vidhām ramyām katham kathayato mama (3)

asmim mahīmāndale sakalarājalakṣanopeto rājā sārvaabhaumah śū-  
drako nāma samasit ekadā 'matyaganaparivṛtasya' paricadam<sup>8</sup> avas-  
thitasya rājāḥ puradvārī deśāntarād āgata eko<sup>9</sup> rājaputraḥ putrabhī-  
ryāsameto<sup>10</sup> vartanārthī dūrād eva dakṣiṇāpathasakaśat<sup>11</sup> samāgatya  
dauvarikaḥ<sup>12</sup> abravīt<sup>13</sup> bho dauvarika, mam aveli rājaputro 'ham  
putrabhāryāsahāyaḥ śūdrakamabārājasya yaśaḥ śrutvā vartanārthī  
samāgatya tiṣṭhāmi mama vṛttāntam rajani vijñāpaya

<sup>101</sup> HO *vetālam rajā*

<sup>102</sup> P *cada rājan*

<sup>103</sup> P *śrutevitat rājā vadati*

<sup>107</sup> H *krūras tiṣṭhanti* O as H, with *krūdas*

<sup>108</sup> O *krūḍāḥ*

<sup>109</sup> MSS and V *ca* for *sa* W corrupt  
*eram rājā paricchinna era śasayaḥ sa*  
*maunabhaṅga vidhāya punahraṭrama*  
*gayau*

<sup>110</sup> HO *iti śṛijambhaladattaviraetaka*  
*thāpāthe tṛtiya vetālaḥ*

<sup>1</sup> W for *verse* *tato rājā śūnya kṣan*  
*dhaumaralokya parāsunā*

<sup>2</sup> MSS and V *parāsunā*

<sup>3</sup> HO V *ca* for *ha*

<sup>4</sup> W for *verse* *tathaita sarasā dīpāḥ,*  
*śmaśanam gantu prayayau kṛtrirudhaḥ*  
*ṛṣṭakāḥ puratād rājānam abravīt*

<sup>5</sup> P V *udyataḥ*

<sup>6</sup> W for *verse* *aradha vidheḥ kathā*

*kathayato mama* W has altogether two  
verses, to be read thus

*tato rājā śūnyam skandham amalokya*  
*parāsunā*

*tathai 'va śavam ādāya śmaśanam*  
*gantum prayayau* (1)

*skandhārudhaḥ [sa] ṛṣṭakāḥ pūr-*  
*vatād rājānam abravīt* (one syl-  
lable too long)

*aradha [nāḥ] vidheḥ [tram] kathām*  
*kathayato mama* (2)

<sup>8</sup> P *'matyagalapari'*

<sup>9</sup> HO *pāricadam*

<sup>10</sup> HO *ela*

<sup>11</sup> HO *saputr'*

<sup>12</sup> P *dakṣiṇapath'* HO *dakṣiṇpa-*  
*thāḥ sakāśat* W has both *dakṣiṇa* and  
*dakṣiṇā*

<sup>13</sup> MSS and V *draudr'* always W  
*pratiśra* always

<sup>14</sup> P and H



Then the goblin asked the king "King, speak. Of females and males are males more ungrateful or are females more ungrateful?" Hearing that the king said "Listen, goblin. The creator of all has made females fickle, with the idea that they should be a vessel of all evils. Among males now and then one is cruel. Females are by their nature cruel and evil-doers."<sup>2</sup>

3 So he constructed a weighty problem, which the king thus solved, and so, having caused him to break his silence, he went again to the tree

So ends the third story of the goblin,  
written by Jambhaladatta

#### 4 HOW VIRAVARA SAVED HIS LORD'S LIFE<sup>1</sup>

1 Then the king seeing that the corpse was not on his shoulder went back to the foot of the tree and put the body on his shoulder

2 In just the same way as before he set out with the body to go to the cemetery. The goblin mounted on his shoulder again spoke to the king

3 "Pay attention, oh king who art wholly given to virtue, as I tell an entertaining, varied, delightful tale."

In this world there was a king named Śūdraka,<sup>2</sup> endowed with all the marks of a king and ruler of all the world. One day when the king surrounded by his company of ministers had entered the assembly, a rajput who had come from a foreign country with his wife and children, having come from the distant south country to seek occupation, said to the doorkeeper at the gate "Doorkeeper, attend to me. I, a rajput, with my wife and children, stand here, having come to seek occupation, since I have heard of the glory of the great king Śūdraka. Inform the king of what I say."

<sup>1</sup> In the other versions the solution is the same in essence. At the end of the story, however Ś says that the birds regained their original forms of Gañharva and Apsaras respectively. In Ś they return to their forms of Vidyāśhras.

<sup>2</sup> The other versions have essentially the same story. Ś and Ś have somewhat longer accounts of the debate within Viravara's family at the time of

the boy's sacrifice of himself. On the motif of self-decapitation in the worship of a god see J. H. Vogel's illustrated article "The Head-offering to the Goddess in Pallava Sculpture" in *Bull. of the School of Oriental Studies, Univ. of London* vol. 6 (1931) pp. 529-543. The motif reappears again in at 178.

<sup>3</sup> In Ś his city is Śbhāvati. In Ś he is called Śūdrakadeva of the city of Vardhamāna.

reno<sup>47</sup> 'ktam mayā 'śakyam api kartavyam iti vadatu bhavati lakṣ-  
mī<sup>48</sup> brūte dvatrinśallakṣanopetam putram<sup>49</sup> samāniya tanmātabha-  
ginyau<sup>50</sup> taccaranau dadbhāte<sup>51</sup> svecchaya svayam api svecchayā<sup>52</sup>  
pita kātyāyanyai balim dadāti tada<sup>53</sup> rājñah śobhanam bhavati keśā-  
karṣanaśiraśchedam<sup>54</sup> yadi putrah svikaroti tada 'va na 'nyathā iti  
nigadya 'ntarbita<sup>55</sup> babhūva rājā sarvam śrutvā tadanusaranam<sup>56</sup>  
karoti

viravaraś ca<sup>47</sup> sahasa svagrham gatva patnyām putre duhitari ca  
sarvam akathayat prābodhayac<sup>58</sup> ca tac cbrutvā patnī<sup>59</sup> vadati yad<sup>60</sup>  
etat duṣkaram karma na kartavyam<sup>61</sup> tadā paraloke nistarah<sup>62</sup> katham  
bhaviṣyati tat putrah śaktivaro brūte tāta, dhanyo 'ham yanma-  
rane<sup>63</sup> rāja cirajivi rājyasya<sup>64</sup> nistaro bhaviṣyati duhitā cā 'bbinanditā  
raja suguptah<sup>65</sup> sarvam śrutva 'nupalakṣitas tiṣṭhati

viravarah saparivāras tatra gatvā tenai 'va vidhinā rajno vipatti-  
kṣayahetave svaputram bhagavatyaī balim dattva tacchokam pariharan  
rājno 'paradirghāyusṭvakamas<sup>66</sup> tena khadgenā<sup>67</sup> 'tmanah śiraś cic-  
cheda<sup>68</sup> gurutaraśokena viravarapatnī duhita ca rajno<sup>69</sup> dirghāyus-  
ṭvakāma<sup>70</sup> svaśiraś ciccheda<sup>71</sup> raja sarvam etad<sup>72</sup> avalokya sapariva-  
raviravarasya<sup>73</sup> sattvikatvam<sup>74</sup> adhigamya svaśiraś<sup>75</sup> chettum upaca-  
krame etāvati samaya ākaśavānī babhūva rajan, tvam ātmabalim  
na dāsyasi tava kātyayani prasannā 'bhavat rāja vadati matar,  
yady etat syat tadā viravarah saparivāro jivatu viravare saparivāre  
jivite<sup>76</sup> rāja 'nupalakṣitah sahasā svagrham āgatah

praptajivano viravarah patnīm putram duhitaram svagrham sam-  
sthapya nṛpadvaram āgatah tam ayatam alokya<sup>77</sup> rājā vadati vira-  
vara,<sup>78</sup> kuta<sup>79</sup> gatva sthitam bhavata ka roditi iti rahasyam kathaya  
iti prṣṭo brute deva, ekā stri duḥkṛtī roditi tam nihsaryā 'gato 'smi

<sup>47</sup> P aneno

<sup>48</sup> MSS and V lakṣmī

<sup>49</sup> P sap\*

<sup>50</sup> P "mātybh"

<sup>51</sup> P sve\* d°

<sup>52</sup> P om

<sup>53</sup> P tadāśya

<sup>54</sup> P putropi yadi k°

<sup>55</sup> P lakṣmī antarh°, om babhūva

<sup>56</sup> P suguptah tad°

<sup>57</sup> P om

<sup>58</sup> HO prab°

<sup>59</sup> P tatpatnī

<sup>60</sup> PV yady

<sup>61</sup> P kariṣyati

<sup>62</sup> P paralokanistārah

<sup>63</sup> P "marāṇā

<sup>47</sup> V r° ca

<sup>48</sup> HO svag°

<sup>49</sup> P dirghayusṭakāmas V dirghāyu-  
ṭyakāmas

<sup>51</sup> H "genam O "genanamā

<sup>52</sup> O cheda

<sup>53</sup> HO om V nṛpaler

<sup>54</sup> Variants for "yusṭva" as in note 66

<sup>55</sup> O cheda

<sup>56</sup> P eva tad

<sup>57</sup> P saparivārasya viravarasya

<sup>58</sup> HOV sāttvikam

<sup>59</sup> P om sva

<sup>60</sup> P j° satī

<sup>61</sup> P avalokya

<sup>62</sup> P om

<sup>63</sup> HO om

rājño 'ktam vatsa, svagrham gaccha athā 'paradine rājā sarvāmā-  
tyān samāṇīya viravarasya saparivārasya sātṭvikatvam<sup>80</sup> mgaditavān  
tatah<sup>81</sup> sarve vismitā babbhūvuh tadā viravaraprasādād rājā<sup>82</sup> sarva-  
bhaumo babbhūva viravarāya bahutarahayahastidhanajanamaniratnāni  
dattvā śekharadeśe sa rajā<sup>83</sup> kṛtaḥ

vada rājan viravarasūdrakayor madhye ko mahān mahāsattvah<sup>84</sup>  
rājā vadati śṛṇu re vetāla aevakānām ayam eva dharmah, yat pra-  
bhukārye prānāns tyajanti kim tu sūdrako nrpatir mahān<sup>85</sup> mahā-  
sattvah, yad evamvidhasāhasena<sup>86</sup> sevakam parivārasahitam jīvayitvā  
rājānam<sup>87</sup> kṛtavān nrpatāv itī vādini vetālah śinśapāvṛkṣe punar  
lalāga

itī caturtho vetālakathāprabandhaḥ

### STORY 5

atha punar āṇiyamāno vetālah kathām aparām kathayati:

deva, campāvati<sup>1</sup> nāma nagari purā "sit tatra viṣṇuśarmā nāma  
brahmanah prativasati tasya trayah putrā babbhūvuh athai 'kadā  
tena yajñārtham kūrman ānetum putrāḥ prasthāpitāḥ gatvā taiḥ  
kūrmo 'pi prāptaḥ eko hrute tvam enam grhāna aham<sup>2</sup> bhojana-  
caṅgaḥ<sup>3</sup> katham aham nayiṣyāmi<sup>4</sup> aparo<sup>5</sup> brūte aham eva<sup>6</sup> nāri-  
caṅgaḥ katham aham nayami aparo hrūte aham śayyācaṅgaḥ  
katham imam nayami ity anyonyam kalahāyamanāḥ punyasenanr-  
pateḥ sthānam gatvā jñāpayām asuh tato rajā tām samāśvāsya tan-  
nirnayam kurvāno bhojanacaṅgasya randhanārtham sūpakaram ādi-  
deśa atha sūpakāre<sup>7</sup> 'nnam nayati bhojanacaṅgo vadati śmaśānasa-

<sup>80</sup> HOV *sattvikatvam*

<sup>81</sup> P *tat śrutā*

<sup>82</sup> P *sa r*<sup>o</sup>

<sup>83</sup> W *talah putram dakṣiṇāpathe rājā-*  
*nam sūdrakadeśah kṛtatān*

<sup>84</sup> P *sattvah*

<sup>85</sup> HO for m<sup>o</sup> m<sup>o</sup>, *mahanasattvah*

<sup>86</sup> HO *evamvidhis*<sup>o</sup>

<sup>87</sup> HOV *rājā kṛtaḥ*

<sup>1</sup> P *campakarati* V *campakāṭati* W

calls the brahman *viṣṇuśarmā* and de-  
scribes him as *aṅgarīṣayī*

<sup>2</sup> P *am*

<sup>3</sup> P *\*caṅkah* over *\*caṅcuḥ* V *\*caṅcuḥ*  
So throughout

<sup>4</sup> P *neṣyāmi*

<sup>5</sup> HOV *sa*

<sup>6</sup> PV *api*

<sup>7</sup> P *\*kāro* . *ānayati*

and returned " The king said "Son, go home " Then on the following day the king collected all his ministers and told them of the heroism of Viravara and his family, and all were astonished Then by the favor of Viravara the king became the ruler of the whole earth He gave Viravara very many horses, elephants, treasures, servants, and jewels and made him king in Śekharadeśa <sup>10</sup>

"Speak, king Of Viravara and Śūdraka which is the greater hero?" The king said, "Listen, goblin This is the only rule for servants, that they lay down their life for their lord But king Śūdraka is the greater hero, since by his prowess he brought to life his servant and his family and made him king "<sup>11</sup> As the king said this, the goblin hung again on the śiṅśāpā-tree

So ends the fourth story of the goblin

### 5 THREE FASTIDIOUS YOUNG BRAHMINS<sup>1</sup>

Then as the goblin was again being carried along, he told another story

Your majesty, there was once a city named Campāvati<sup>2</sup> In it there lived a brahman called Viṣṇuśarman<sup>3</sup> He had three sons Once upon a time he sent his sons to get a turtle for sacrifice They went and obtained a turtle One of them said "You pick it up I am fastidious about food How can I carry it?" Another said, "I am fastidious about women How can I carry it?" The third said, "I am fastidious about beds How can I carry it?" As they quarrelled thus among themselves, they came to king Punyasena<sup>4</sup> and informed him of the matter When he had calmed them, the king to decide the affair ordered a cook to cook for the one who was fastidious about food Then when the cook brought food, the fastidious man said "This is made of

<sup>10</sup> Loose syntax, supply *rdjā* S adds further that V a son was made ruler of a province The MS W also says that the son was made king

<sup>11</sup> S adds that it is the duty of a wife to follow her husband, and that the son was like his father and mother in character, so that these two are not as brave as the king

<sup>1</sup> In S the brahman had four sons, of whom the eldest died, thus giving occasion for seventeen moralizing verses Thereafter with little visible connexion the sacrifice involving a turtle is begun

<sup>2</sup> In S called Dharmapura In S it is an *agrahāra*, called *Viśvaghata*, in the country of Anga, where Campāvati is In K merely the country of Anga. W describes the brahman as *aṅgari-gaṇa*

<sup>3</sup> = Whose joy is Viṣṇu In W and S he is *Viṣṇuśarman* In S he is called Govinda, and his four sons are Haridatta (who died), Somadatta, Viśvādatta, and Brahmadatta

<sup>4</sup> = Army of virtue In S Prasena-jit, in S Dharmadhvaṃ In S he lives in the city of Viśvākapura

mīpasthalasya<sup>8</sup> dhānyasye 'dam mayā<sup>9</sup> na bhoktavyam ity utthāya calitah atha nāricaṅgasya sthāne nānālamkārabhūṣitā varāṅganā prasthāpitā tām āyātām ālokyā nāricaṅgo vadati eṣā chāgagandhā 'trā 'gatya mām<sup>10</sup> kumartham kadamthayati nāsām<sup>11</sup> dhrtvā katham api tasthau śayyācaṅgo divyaśayyāyām suptvā<sup>12</sup> prātar vadati dur-gatāyām śayyāyām keśasahitāyām suptvā mama gātram raktavar-nam jātam

athā 'paradīne<sup>13</sup> rājā sūpakāram ādideśa. kā vārttā<sup>14</sup> teno 'ktam. deva, satyam bhojanacaṅgaḥ<sup>15</sup> tan nīyamānam<sup>16</sup> annam śmaśānahhū-mijam itī nindati<sup>17</sup> tatkāvyam<sup>18</sup> śrutvā varāṅganām praha varāṅ-ganā prṣṭā hrūte deva, kumāro mām chāgagandhām nindati rājño 'ktam katham tvayī chāgagandhah itī prṣṭā brūte deva, mama<sup>19</sup> mātari mrtāyām matpitā<sup>20</sup> mām chāgadugdhenā 'jivayat. tasmāt satyam evā 'yam nāricaṅgaḥ śayyācaṅgasya prṣṭhe cihnam<sup>21</sup> dṛṣṭvā brūte satyam ayam śayyācaṅgaḥ tatas<sup>22</sup> tena rājñā traya eva divja-putrā hhūṣayitvā avadeśam prasthāpitāh

vada rājan eṣām madhye ko mahān rājā vadati: śnu re vetāla śayyācaṅgo<sup>23</sup> mahān nrpatāv itī vādini vetālaḥ śinśapāvṛkṣe punar lalāga

itī<sup>24</sup> rājñah paricchedam vijñāya jagatīpateḥ  
vyaktavācam agham kṛtvā śinśapām kunapo gataḥ (1)

itī pañcamo vetālakathāprabandhaḥ

<sup>8</sup> V \*sthalajalasya

<sup>9</sup> P annam

<sup>10</sup> P kim m°

<sup>11</sup> HO nāsām, P ity uktsā nāsikām

<sup>12</sup> P duy° śayitah śayyācaṅgoḥpi du-  
yaśayyāyām supitā

<sup>13</sup> P 'pare

<sup>14</sup> P v° sūpalāra

<sup>15</sup> P ayam bh°

<sup>16</sup> HOV tat nayamānam P yadāni-  
yamānam

<sup>17</sup> P kṛtā n°

<sup>18</sup> HOV om through nindati in next  
line

<sup>19</sup> P om

<sup>20</sup> P om mat

<sup>21</sup> P leśac°

<sup>22</sup> P For tatas tena tad dṛṣṭvā śrutvā ca

<sup>23</sup> P eṣām madhye 4°

<sup>24</sup> P om vs For rājñah, II rājñā, O  
rājñā For agham, V ayam W has a  
very corrupt verse itī caṣṭhāparicchedo  
tarakaraṇe rājñā bhāṣam avagamya  
maunam bhāṣayitvā sa lunapah punar  
api tataḥ śinśapātarum agamat

grain from ground near a cemetery, I will not eat it " Saying this, he got up and left \* Then a beautiful woman decked with various ornaments was sent to the one who was fastidious about women The fastidious man looked at her when she had come and said "Why does this woman come here smelling like a goat and annoy me?" Holding his nose he stayed there with difficulty The man who was fastidious about beds slept on a divine bed and said in the morning "My body has become red from sleeping on a miserable bed full of hairs "

On the next day the king said to the cook "What news?" He replied "Your majesty, truly he is fastidious about food The food that was brought him he found fault with and said that it was grown in a place near a cemetery " When he had heard of his astuteness, he spoke to the beautiful woman She when questioned said "Your majesty, the young man found fault with me, saying that I smelt like a goat " The king said "Why do you smell like a goat?" She replied "Your majesty, when my mother had died, my father nourished me with goat's milk Therefore in very truth this man is fastidious about women " Seeing the mark on the back of the man who was fastidious about beds, he said "Truly this man is fastidious about beds " Then the king decorated all three brahmins and sent them home †

"Speak, king Among them which is the greatest?" The king said "Listen, goblin The one who is fastidious about beds is the greatest " As the king spoke thus, the goblin hung again on the śinśapā tree

1 When he had heard the king, the lord of the earth, give this solution, the corpse made it a sin on his part that he had spoken out and went to the śinśapā tree

So ends the fifth story of the goblin

\* In the other versions the food is the king's meal and the specific cause of the brahmin's disgust was the reek from burning corpses which had infected the grain

† In the other versions a single horse hair was found under seven mattresses

‡ In Ś nothing is said about the fate of the brahmins or about what happened to their father's sacrifice Ś says that they remained at the king's court and so incurred guilt by obstructing the sacrifice For K. see next note Our version forgets the sacrifice

\* Ś says that the third man was most fastidious since the mark of the hair was obviously seen and imposition was out of the question, while the other two might have acquired their information from someone else K. adds that because the sacrifice was obstructed the father and his wife died The riddle is then a double one Which is guilty of their death and which is most fastidious? The king answers that the one fastidious about beds is most fastidious and the two who were inferior to him were guilty of their parents' death

## STORY 6

atha<sup>1</sup> punā rājñā<sup>2</sup> 'nīyamāno vetalah kathām aparām kathayati.

deva, ujjayinyām<sup>3</sup> nagaryām sudarśananāmo<sup>4</sup> narapatir āsīt tasya rājye<sup>5</sup> harisvāmī nāma brabmanah sakalagunasampannas tastbau tasya somaprabhā nāma kanyā 'bhavat sū<sup>6</sup> rūpayauvanavatī pitaram abravīt tāta, jñāniviijñānīśurānām<sup>7</sup> madhya<sup>8</sup> ekasmai vivāhena dāsyatha<sup>9</sup> basan<sup>10</sup> harisvāmī tadvacanam āngikṛtavān tatas tayā mātā-bhrātror api<sup>11</sup> tadvacanam āngikāntam ity eva kāle caturaṅgaseno<sup>12</sup> nāma narapatih sudarśanam jetukāma ājagāma tadā sudarśanah pātrāmātyaiḥ samālocya tasya balavataḥ prīṭaye vicakṣanam barisvāminam babutarasambhāram dattvā prasthāpitavān tataḥ sambhāram prāpya barisvāmīno vacanāmṛtena tṛptas caturaṅgasenah svadeśam agamat tadānum eko dvijakumāro barisvāminam abravīt tāta, somaprabhā kanyā te<sup>13</sup> mama vivāhena diyatām tadā<sup>14</sup> barisvāmī kanyā-bhīmatam<sup>15</sup> tam<sup>16</sup> abravīt tad avagamya dvijaputreno 'ktam: tāta,

<sup>1</sup> P athaira punar ānīyam\* HOV punah r\*.

<sup>2</sup> HO ujjayanyām

<sup>3</sup> O sudarśano nāmo PV sudarśano nāma W calls him punyascna (sic)

<sup>4</sup> P om V rājñā

<sup>5</sup> HOV om

<sup>6</sup> HO \*sūrdñā

<sup>7</sup> MSS and V madhye

<sup>8</sup> V dātavyam

<sup>9</sup> P āruḥā h\*

<sup>10</sup> P om api tad

<sup>11</sup> P here only turamgaseno W so throughout

<sup>12</sup> P tata kanyā

<sup>13</sup> P tata

<sup>14</sup> HO kanyām abhīhītam

<sup>15</sup> P om

## 6 HOW SOMAPRABHĀ WAS RESCUED BY HER THREE SUITORS

Then as he was being carried along again by the king, the goblin told another story

Your majesty, in the city of Ujjayinī there was a king named Sudarśana<sup>1</sup>. In his kingdom there resided a brahman named Harisvāmin,<sup>2</sup> endowed with all good qualities. He had a daughter named Somaprabhā<sup>3</sup>. She, possessing youth and beauty, said to her father "Father, you must give me in marriage to one of those men who possess knowledge or the skill of an artificer or courage"<sup>4</sup>. Smiling, Harisvāmin agreed with what she said. Then she made her mother and brother also agree to her resolution. At that time a king named Caturaṅgasena came desiring to conquer Sudarśana<sup>5</sup>. Sudarśana, after consulting with his counsellors and ministers, gave the wise Harisvāmin great treasure and sent him to win over that powerful king. When he had received the treasure Caturaṅgasena was pleased with the ambrosial words of Harisvāmin and went to his own country. Then a brahman youth said to Harisvāmin "Father, give me your daughter Somaprabhā in marriage". Then Harisvāmin told him of the girl's resolution. Having heard that, the brahman said "Father, I possess great knowledge,"<sup>6</sup>

<sup>1</sup> = Handsome. In W and S called Puṇyasena in Ś Mahābhāṣa.

<sup>2</sup> = Whose lord is Hari. In S, but not in K, he is said to be the minister of peace and war. In Ś also he is minister but the fact that he is a brahman is not mentioned. His name there is Haridāsa.

<sup>3</sup> = Splendid as the moon. In Ś Mahādevī.

<sup>4</sup> The distinction between *jñāna* and *vyākṛāna* is seen from what follows and is even better seen in S *jñāna*, as opposed to *vyākṛāna* is theoretical knowledge which in such late Sanskrit as these texts includes preëminently astrology and divination. In S it is defined as the ability to tell of the past and the future. Ś makes the *jñānin* a *gaṇaka* or astrologer and in the solution S says *sadd gaṇakataṭkṛāṇau paropaka rapa na kim* 'are not astrologers and artificers always subordinate assistants to others'. *vyākṛāna* is applied or technical knowledge, ability to make things as is seen plainly from the pas-

sage just quoted, where *takṣan* = *vyākṛānin*.

<sup>5</sup> Caturaṅgasena = having an army made up of (all) four branches, i.e. foot, horse, chariots, and elephants. W calls him Turahgasena = having an army of horses, but this seems a mistaken form. In S the brahman is sent to conclude a treaty with the king of the Deccan who was invading the kingdom. In Ś he goes off to the king of the Deccan for an unspecified purpose.

<sup>6</sup> In S the *vyākṛānin* goes to the father and demonstrates his alidity by making a chariot with which he shows him heaven and all the worlds. In K, he shows him the worlds without the aid of the flying chariot. The *śūra* goes to the brother and the *jñānin* to the mother. In Ś also the *vyākṛānin* goes to the father and brings him back to Ujjayinī by means of a flying chariot. The *jñānin* goes to the brother. The *śūra* goes to the mother and claims alidity to hit the mark with an arrow by ear alone without seeing the mark.



aham mahājñāni 'ty ātmano<sup>16</sup> jñānitvam upadarśya harisvāmīno jā-  
māṭṛtvam upalabhya vivāhasāmagrīm ānetum ājagāma harisvāmī-  
ca<sup>17</sup> rājasthānam gacchann āste

tasminn eva samaye 'sya putram devasvāmīnam somaprabhāpāni-  
grahanam aparadvijakumāro<sup>18</sup> yayāce tadā<sup>19</sup> 'sau bhagmīsamudirita-  
vacanam<sup>20</sup> nigagāda sa tac chrutvā 'tmano vījñānitvam upadarśi-  
tavān devasvāmīnah<sup>21</sup> svikāram āśādya vivāhasāmagrīm ānetum agāt  
tasminn eva samaye harisvāmīno brāhmanyūḥ sthāne 'paro dvijaku-  
mārah somaprabhāpānigrahanam yayāce tade 'yam<sup>22</sup> duhitur udiri-  
tavacanam nigaditavati tac chrutvā 'yam vadati mātā,<sup>23</sup> aham  
mahāśura ity ātmanah sūratvam upadarśayām āsa kanyāyā mātuh  
svikāram<sup>24</sup> āśādyā vivāhasāmagrīm ānetum gataḥ<sup>25</sup> atha harisvāmī  
caturaṅgasenasya vṛttāntam sudarśane nṛpatau kathayitvā harṣād  
rājñah prasādam<sup>26</sup> prāpya svagṛham āgataḥ

athai 'kadā traya eva dvijaputrāḥ sasāmagrikāḥ somaprabhāpāni-  
grahanacikīrṣavo<sup>27</sup> harisvāmīno grham āgatya mīlītāḥ tadānum haris-  
vāmī somaprabhām na paśyati tasya ca patnī tām analokya<sup>28</sup> roḍiti  
devasvāmīnā 'pi sā nā 'valokatā tato<sup>29</sup> harisvāmī saparivāro vilapaṇś  
tiṣṭhati tadā jñāni vadati harisvāmīn, mā kranda tava kanyām  
dhūmranāmarākṣaso<sup>30</sup> nitvā 'ste vindhyāṭavyām<sup>31</sup> tac chrutvā vi-  
jñāni vadati ratham aham<sup>32</sup> kariṣyāmi, yatha<sup>33</sup> vindhyāṭavim ava-  
lāṅghya<sup>34</sup> sahasā yena rathena jtvā tām āneṣyāmi tada sūro vadati  
tāta, rakṣasam jetum<sup>35</sup> aham samarthah iti tathā kṛtvā rathārūḍho  
rākṣasam vijitya somaprabham jtvā<sup>36</sup> sūro harisvāmīno grham ājagāma  
tam ājātam ślokyā pānigrahanacikīrṣavo 'nyonyam kalahāyante  
harisvāmī ca sarvān kṛtopakārān avalokya vismitas tasthau

vada rājan somaprabhā kasya patal bhavati<sup>37</sup> rājā vadati 'śṛṇu  
re vetāla somaprabha sūrasya patnī bhavati<sup>38</sup> nai 'tayoh<sup>39</sup> yataḥ  
pitur āṅgikārān mātur āṅgikāro gariyān rākṣasajitvāc<sup>40</sup> ca jñāni-

<sup>16</sup> HO ātmanā V ātmanah

<sup>17</sup> P om

<sup>18</sup> P aparo dīty\*

<sup>19</sup> P talo

<sup>20</sup> P bhagnīsam\*

<sup>21</sup> P tato d\*

<sup>22</sup> HOV tadayam

<sup>23</sup> HO mātaram

<sup>24</sup> P svikāraracanam

<sup>25</sup> HO gataḥ

<sup>26</sup> HO om

<sup>27</sup> P somaprabhāyūḥ pāni\*

<sup>28</sup> P nālokyā V ālokyā

<sup>29</sup> HO om

<sup>30</sup> P 'nāmā rākṣ\* V dhūstran\* W  
cramrākṣ\* (te brahmar\*)

<sup>31</sup> P om

<sup>32</sup> P om

<sup>33</sup> P tathā

<sup>34</sup> P abhilaṅghya

<sup>35</sup> P a\* j\*

<sup>36</sup> PV vijitvā

<sup>37</sup> P bhariṣyati

<sup>38</sup> P om

<sup>39</sup> HO netayor P netarayoh

<sup>40</sup> V 'ja jivāc

and when he had given proof of his knowledge and received Harisvāmin's promise that he should be his son in law, he went to bring the necessary accoutrements for the wedding. And Harisvāmin went to the king.

At that very time another brahman youth asked Harisvāmin's son Devasvāmin<sup>1</sup> for Somaprabhā's hand. He told him what his sister had said. The youth when he heard that, gave proof of his skill as an artificer. Having obtained Devasvāmin's consent, he went to get the necessary accoutrements for the wedding. At that very time another brahman youth asked Harisvāmin's wife for Somaprabhā's hand. Then she told him what her daughter had said. Hearing that he said "Mother, I am very courageous." Saying that he gave her proof of his courage. When he had obtained the consent of the girl's mother, he went to get the necessary accoutrements for the wedding. Then Harisvāmin told king Sudarśana what had happened with Caturangasena and when the king had joyfully given him a reward, he went home.

One day all three young brahmins came to Harisvāmin's house with the appointments for a wedding desiring to marry Somaprabhā, and met. Then Harisvāmin could not find Somaprabhā. And his wife, not seeing her, wept. Nor could Devasvāmin find her. Then Harisvāmin and his family lamented continually. Then the man of knowledge said 'Harisvāmin, do not lament. An ogre named Dhūmra<sup>2</sup> has taken your daughter and is in a forest in the Vindhya mountains.' Hearing that the artificer said "I shall make a chariot so that having quickly traversed the forest in the Vindhya I may win her by means of it and bring her here." Then the brave man said "Father, I am able to conquer the ogre." Doing as he said the brave man, mounted on the chariot, overcame the ogre and won Somaprabhā and came to Harisvāmin's house. When they saw that he had returned, desiring to marry her they quarrelled with one another. And Harisvāmin, since he saw that all had done services, was perplexed.

'Speak, king. Whose wife is Somaprabhā?' The king said "Listen, goblin. Somaprabhā is the wife of the brave man, and not of the other two. For the mother's consent is weightier than the father's. And also because of the fact that he conquered the ogre. The man of knowledge and the artificer were appointed by fate and provided to further the brave man's deed." When the goblin by the pretext of a

<sup>1</sup> = Whose lord is god. In S he is not named.

<sup>2</sup> = Smoke-colored. In S Dhūmrakṣa in K Dhūmrākṣa in S un-named.

<sup>3</sup> The first reason given here that the mother's consent is weightier than the father's is not found in the other versions and in S would be impossible since the father there promised the girl to the brave man.

vijñāninau śurasya kāryasiddhaye vidhmā nīyojya dattau itī praśna-  
cchalena nṛpater maunam<sup>41</sup> ahārya vetālah śmśapāvṛkṣe<sup>42</sup> punar lalāga  
iti saṣṭho vetālakathāprahandhaḥ

### STORY 7<sup>1</sup>

nṛpaproktam<sup>2</sup> idam śrutvā vetālo vihasan punaḥ  
nṛpaskandhād<sup>3</sup> drutam gatvā śmśapātarum ālagat (1)

punar<sup>4</sup> ānīyamāno vetālah kathām aparām kathayati:

deva, tāmraḥptikā<sup>5</sup> nāma nagari purā 'sīt tasyām pracandasinhā<sup>6</sup>  
nama rajā<sup>7</sup> habhūva tasya rājñah prītibhūmih sattvaśilo<sup>8</sup> nāma kāpā-  
likas<sup>9</sup> tasthau athai 'kadā tena samam rājā mṛgānveṣanāya vanam  
praviveśa aranye bhraman kṣutpīpāsārditah śrāntaḥ sa nṛpatir āsīt<sup>10</sup>  
tadanam ayam sattvaśilo<sup>11</sup> rājñah kṣutpīpāsopasāntaye divyāmalakī-  
phalayugalam dattavān rājā tat phalam khādītvā tṛṣṇākṣudvihnah<sup>12</sup>  
śānto habhūva tadā 'malakīphaladvayadānena<sup>13</sup> sa kāpālikas tasya  
prānādhikapriyo habhūva tadā 'nena saha rajā sukkena lālam naya-  
mānas<sup>14</sup> tiṣṭhati anantaram sinhaladvipeśvaro rājñah pracandasin-  
hasya dharmamaryādāgāmhhīryān śrutvā kuvalayavatīm tanayām<sup>15</sup>  
vivāhena dātum asya sthāne yānapātram dattvā bhadratarnmanuṣyam  
prasthāpitavan

tadā kuvalayavatisaundaryanirukṣanārtham sattvaśilam ayam rājā<sup>16</sup>  
pracandasinhah samādideśa tatas tena sinhaladvipād āgatena saha  
sattvaśilo gacchann āste etāvati samaye vāyuvegena vahitram jale  
nimagnam abhavat tataḥ sattvaśilo jale samtaran<sup>17</sup> ratnaśailaśikharam  
ekam apaśyat tatrasthām pārvatīpratimām pūjayītvā nīṣkrāmantīm  
ekān kanyām trailokyamohanīyākṛtū<sup>18</sup> sakṛṣametām avalokya sat-

<sup>41</sup> P maunabhāṅgam ācarya

<sup>42</sup> HO punah s\* punar

<sup>1</sup> In W 8

<sup>2</sup> W om verse

<sup>3</sup> P punah skandhād

<sup>4</sup> P atha p\*

<sup>5</sup> W has name in corrupt form

<sup>6</sup> P pracandāsena throughout HOV

as P here only W candāsila

<sup>7</sup> HO drījo

<sup>8</sup> PV satyaśila throughout W as

HO

<sup>1</sup> W calls him a kārpaṭila

<sup>10</sup> P sātā

<sup>11</sup> P s\* nāmah kāpālika

<sup>12</sup> P kṣutpīpāsavahninah

<sup>13</sup> HO tadā am\*

<sup>14</sup> P nayann āste

<sup>15</sup> P lanyām

<sup>16</sup> P om

<sup>17</sup> HO santaraparātna\* P om śaila  
V s\* ratnaśikharaśailam

<sup>18</sup> HO \*mohinīyā\* V trailokyamo-  
hīnīm

riddle had brought an end to the king's silence, he hung again on the śiśāpā tree

So ends the sixth story of the goblin

## 7 HOW KING PRACANDASINHA REWARDED SATTVAŚĪLA<sup>1</sup>

1 When the goblin had heard the king's answer, laughing he again left the king's shoulder quickly and hung on the śiśāpā tree

As the goblin was being carried along again, he told another story

Your majesty, once there was a city called Tāmraliptikā<sup>2</sup>. In it there was a king named Pracandasinha<sup>3</sup>. An ascetic named Sattvaśīla,<sup>4</sup> who was an object of the king's affection, lived there. Now one day the king entered the forest with him to hunt deer. As he wandered in the wood the king was afflicted with hunger and thirst and became weary. Then Sattvaśīla, to appease the king's hunger and thirst, gave him two delicious āmalaka fruits. The king when he had eaten that fruit was freed of his thirst and hunger, and felt rested. Because of the gift of the two āmalaka fruits the ascetic became dearer to him than life itself. The king continually passed the time pleasantly with him.

Meanwhile the lord of Ceylon,<sup>5</sup> having heard of King Pracandasinha's courage, propriety, and depth of character, prepared a ship and sent to his land an excellent man to offer the hand of his daughter Kuvalayavati<sup>6</sup> to the king. Then King Pracandasinha ordered Sattvaśīla to inspect Kuvalayavati's beauty. Sattvaśīla went with the man who had come from Ceylon. At that time owing to the fury of the wind the ship sank in the sea. Sattvaśīla saw in the sea as he traversed it a jewelled mountain peak. He saw a maiden who lived there, whose appearance bewitched the three worlds, departing with her companions

<sup>1</sup> The other versions have numerous differences in detail and also different solutions of the riddle. These will be given below.

<sup>2</sup> In S Tāmralipti. In S Malavati.

<sup>3</sup> = Terrible lion. W has *carḍasīha* for *carḍasīha*. In S *Carjasiha* (so the MSS of K) in S *Gurāḥpa*.

<sup>4</sup> = Of virtuous character. In S he is a rajput and does not gain the king's favor until in the forest he gives him the fruit and shows him the way. In S he is a nameless rajput and gains the king's favor as in S. This is the only

version that calls him a *kāpālīka* and W has *kāpālīka* instead.

<sup>5</sup> In S Sattvaśīla was sent to Ceylon to make the first overtures for the princess's hand. The ship was moored to a flagstaff rising from the sea and when the staff sank Sattvaśīla plunged in after it. In S he goes merely to the coast (there is no mention of a projected marriage) and apparently finds a temple to Devī on an island in the sea.

<sup>6</sup> = Possessing water-lilies. She is not named in S and the incident is omitted in S as explained in the last note.

after worshipping Parvatī, and he was smitten with love.<sup>7</sup> At that moment seeing her confidante approaching he spoke his desire. Hearing that she said "Excellent man, wait here. I shall go and inform my mistress of your wish." She went and told her the whole matter. The girl when she had heard Sattvaśīla's wish from her friend's mouth, laughed and ordered her "Friend, go and say to him that he should bathe in my pool that is inside and then come to me." She went and told him "Listen, excellent sir. When you have bathed in my mistress's pool, come." Then he with joy quickly plunged into the pool and rose up from it, and finding that he had come into Pracandasinha's pleasure-pool, he stood there pining for her and lamenting. The men of Pracandasinha's city seeing Sattvaśīla in this condition informed the king "Your majesty, Sattvaśīla whom you sent to inspect Kūṭalaya-vatī's beauty has come and is weeping on the bank of the pool." When he had heard that, the king was astonished and went to Sattvaśīla. Seeing him he said to him "Friend, what is the meaning of this?" In reply he told him the whole story from the beginning.

When he had seen that, the king with joy embarked with him on a ship and went to that same place. And when he had come and seen her, the king too was smitten with love. She also, seeing Pracandasinha, was struck with love.<sup>8</sup> Then she managed in spite of her distress to give her confidante many things with which to show hospitality and sent her off and showed the king hospitality. Afterwards she sent another girl and informed him of her desire. Hearing that the king said "Friend, your mistress shall put herself at my disposal. Go and say that." She went and informed her mistress of Pracandasinha's wish. Hearing that she said "Go and say to that king 'I have given myself.' Let the king desire of me as he pleases."<sup>9</sup> At the command of her mistress the attendant went and informed him of her words. Then the king said "Let her come to me." She, Lāvanyavatī,<sup>10</sup> with her attendants came to the king. Seeing that she had come, the king said "Lāvanyavatī, if you have given yourself to me, then I likewise give you to Sattvaśīla who is dearer to me than my life. If you disregard my word, then you will incur great guilt by the sin of taking

<sup>7</sup> In the other versions Sattvaśīla worships first and then the girl approaches and worships. <sup>8</sup> has an account of the girl's dwelling: she is a Dātya or Asura maiden, daughter of the Asura Kālanemi who was slain by Viṣṇu.

<sup>9</sup> In *S* it is not said that he fell in

love with her: in *S* it is definitely said that he did not fall in love. *R* omits to mention his feelings toward her.

<sup>9</sup> For the construction *māyā aśī la* see Speyer §11a.

<sup>10</sup> = Charming. She is not named in the other versions, and here also the word may be an epithet.

ṣyati tadā sā<sup>41</sup> kanyā dānahhaṅgadoṣam apahartum āha tava<sup>42</sup> yā  
 prītis tām eva kuru tato nrpatimdeśāt<sup>43</sup> sā kanyā sattvaśīlam anu-  
 gatā<sup>44</sup> sattvaśīlas<sup>45</sup> tayā lāvanyavatīyā sīhā 'śeṣasukham anubhavans  
 tasthau etāvati samaye<sup>46</sup> rājā<sup>47</sup> sattvaśīlam avocat tadāmalakīpha-  
 ladvayadānena<sup>48</sup> lāvanyavatī prāptā bhavātā, aparam api punyam  
 bhavato haviṣyati sattvaśīlo vadati deva,<sup>49</sup> tava prasādād vā kim  
 na mama<sup>50</sup> haviṣyati atha lāvanyavatī sattvaśīlam abravīt bho  
 svāmīn, pracandasīnho mahārājaḥ svagrham vihāyā "ste ayam tāvan  
 mahān doṣaḥ ato 'ham hravīmī. etatsarovare snātvā svadeśam  
 gacchāmah

rājan<sup>51</sup> pracandasīnhasattvaśīlayor madhye ko mahāsattvaḥ rājā  
 vadati śrnu re vetāla rājā<sup>52</sup> pracandasīnha eva<sup>53</sup> mahāsattvaḥ yatas  
 tadāmalakīphaladvayam smrtvā kāmapiḍito 'pi tām trailokyamohinīm<sup>54</sup>  
 asmai prādāt nrpatāv iti vādinī vetālah punaḥ<sup>55</sup> śrīśāpāvṛkṣe lalāga

iti<sup>56</sup> vadati mahīpe maunabhaṅgam vihāya  
 kathīnacārīta eṣa prādravad<sup>57</sup> vṛkṣasāḥhām  
 avasad<sup>58</sup> atha saharṣo ghargharāpārabhāp-  
 drumatalam api gatvā tam punar bhūpa eṣaḥ (2)  
 savismayo<sup>59</sup> hhumipatir grhītvā  
 skandhapradeśe<sup>60</sup> viniveśya<sup>61</sup> rātrau  
 yayau parāvṛtiya mahābalaṃ tam<sup>62</sup>  
 sāndrāndhakāre pathi vikramārkaḥ (3)

iti saptamo vetālakathāprahandhaḥ

### STORY 8<sup>1</sup>

tato<sup>2</sup> grhītvā kunapam maharūhāt  
 pravṛddhāvegena vrajan<sup>3</sup> mahīpatīḥ  
 sa tam samālokya nṛpam kutūhalāt  
 kathām vicitrām punar eva bhāṣate (1)

atba punar ānīyamāno vetālaḥ praśnāntaram<sup>4</sup> alārṣit

<sup>41</sup> P sāpi

<sup>42</sup> PV deva t°

<sup>43</sup> P 'nivedāt V 'nirdeśāt

<sup>44</sup> O āgatā V āvṛṇot

<sup>45</sup> P sa s°

<sup>46</sup> P kale

<sup>47</sup> HO om

<sup>48</sup> HO tāvāmal°

<sup>49</sup> P om

<sup>50</sup> P om

<sup>51</sup> O rājanah P vetālo vadati tada r°

<sup>52</sup> P om

<sup>53</sup> P om

<sup>54</sup> PV s° p°

<sup>55</sup> W om verse

<sup>56</sup> O prātadura H prātadṛva or  
 'dura V prātādā

<sup>57</sup> O apasād V avasaraḥ

<sup>58</sup> W om verse

<sup>59</sup> PV svaskandhadeśe

<sup>60</sup> MSS and V 'vīśya

<sup>61</sup> HO tat

<sup>62</sup> In W 7

<sup>1</sup> W om verse

<sup>2</sup> HO vrajan mahīpati

<sup>3</sup> P for p° a°, kathām aparām katha-

back a gift " The girl to avoid the sin of taking back a gift said "Do just what pleases you " Then at the king's command the girl followed Sattvaśīla He continually enjoyed perfect pleasure with Lāvanyavatī At that time the king said to Sattvaśīla "Because of the gift of those two āmalaka fruits you have obtained Lāvanyavatī Moreover spiritual merit shall be yours' Sattvaśīla said "Your majesty, through your kindness indeed what may I not attain?" Then Lāvanyavatī said to Sattvaśīla "My lord, the great king Pracandasinha has abandoned his home and stays here This is after all a very bad thing So I say 'Let us bathe in that pool and go to your country' "

"Oh king, which of the two, Pracandasinha or Sattvaśīla, is the nobler?" The king said "Listen, goblin It is king Pracandasinha rather that is nobler For remembering those two āmalaka fruits, though he was smitten with love, he gave him that woman who bewitched the three worlds "12 As the king spoke thus, the goblin hung again on the āśāpā tree

2 As the king spoke thus, that cruelly acting goblin left him since he had broken his silence" and fled to the limb of the tree Then that protector of the earth again went cheerfully to the foot of the tree which was situated on the further bank of the Ghargharā and stopped

3 The lord of the earth, Vikramārka," astonished seized that very strong one and placed him on his shoulder and went through the night, returning on the intensely dark road

So ends the seventh story of the goblin

## 8 HOW MADANASUNDARĪ CHANGED THE HEADS OF HER HUSBAND AND HER BROTHER

1 Then the ruler of the earth took the corpse from the tree and moved along with great speed He looked at the king with curiosity and again told him a surprising story

Then as the goblin was being carried along again, he propounded another question

12 In S Sattvaśīla stayed with his wife and ruled over her cities

13 In S the servant was nobler because he had done the first favor i.e. by giving the fruit In S Sattvaśīla is the nobler because he plunged into the sea without knowing what would happen to him while the king knew all the circumstances before he made the

plunge S but not K adds that the king did not fall in love with the girl because he knew that no longing would win her for according to the narrative the girl looked upon him as a father

14 *maunābhāṣaṅgam* must be taken as a *bahuvrīhi*

15 = Vikramāditya

deva, ūsit śobhāvati nīma nagari tasyām yaśahketunāmo<sup>5</sup> rājā  
 gauribhaktas tasthau tatra devī svayam adhiṣṭhānam akarot tas-  
 min<sup>6</sup> nānūdigdeśād āgatya lokā<sup>7</sup> bhagavatīm arcayanti<sup>8</sup> striyaḥ sarvā  
 nānāvīdhamāṅgalam<sup>9</sup> kuryuḥ athai 'kadā śuddhapaṭanāmno<sup>10</sup> duhitā  
 madanasundarī sakṣījanaparījanaparivṛtā<sup>11</sup> bhagavatīm pūjayitum<sup>12</sup>  
 ājagāma etasmin samaye tām<sup>13</sup> ālokya dhavalō nama rājakumāra  
 ekah<sup>14</sup> kāmapiḍitah pitaram abravīt tāta, yadi śuddhapaṭanāmno  
 nṛpates tanayā madanasundarī mama bhāryā bhavati<sup>15</sup> tadā 'ham  
 jīvamī tac chrutvā dhavalasya pitā śuddhapaṭam abravīt rajans,  
 tava putrīm mama putrāya dehi tadā<sup>16</sup> teno 'ktam yam prati devī<sup>17</sup>  
 prasīdati sa tasyāḥ patir bhavati tac chrutvā dharmavan putram  
 abravīt putra, devī yasya prasannā bhavati sa tasyāḥ patir bhavati  
 itī rahasyam śrutvā mahādevīm āradhayitum upacakrame stutvā<sup>18</sup> ca  
 śiraś chettum upacakrame tadā devī prasanna tam uvaca vatsa, ma  
 sūhasam kārṣṭhi madanasundarī tava patnī bhaviṣyati tato labdha-  
 varaprasādah sa dhavalō rājakumaras tasyaḥ paṅgrahanam ācārya  
 tayaḥ saha nānāsukham anubhavaṁś tiṣṭhati

athai 'kadā śuddhapaṭasya putrah śvetapaṭo madanasundarīm<sup>19</sup>  
 bhaginīm dhavalam ca bhaginīpatim ādaya pitur ādeśāt svadeśam  
 gacchann aste ity eva kale gaurīmandapam ālokya dhavalō vadati

<sup>5</sup> PV °namā P om rajā

<sup>6</sup> P tasyām V tatra

<sup>7</sup> PV loka

<sup>8</sup> H arcayanti arcayanti

<sup>9</sup> P om vidha

<sup>10</sup> W °paṭṭa also °patala The son's  
 name śvetapaṭa is not in W unless  
 viśuddhapaṭṭa in an unreadable passage  
 is his

<sup>11</sup> PV om parījana

<sup>12</sup> HOV pūjitum

<sup>13</sup> P t° ā° after rājakumāras

<sup>14</sup> PV om

<sup>15</sup> P bhaviṣyati jivaiṣyāmi

<sup>16</sup> P tat śrutvā

<sup>17</sup> P om

<sup>18</sup> P sa devīm pūjayitva stutvā etc V  
 om through upacakrame

<sup>19</sup> HO °daribhag°



Your majesty, there was once a city called Śobhāvati<sup>1</sup> There lived in it a king named Yaśaḥketu,<sup>2</sup> who was devoted to Gauri<sup>3</sup> There the goddess herself made her abode To it came men from various distant countries and worshipped the goddess All the women would perform the various rites<sup>4</sup> Then one day Madanasundarī<sup>5</sup> the daughter of (a king) named Śuddhapāṭa,<sup>6</sup> surrounded by a retinue of attendants, came to worship the goddess At that time a prince, named Dhavala,<sup>7</sup> seeing her was smitten with love and said to his father "Father, if Madanasundarī, the daughter of king Śuddhapāṭa, becomes my wife, then only I shall live" Hearing that Dhavala's father said to Śuddhapāṭa "King, give your daughter to my son" He answered "He towards whom the goddess shows favor shall become her husband" Hearing that the pious man said to his son "Son, he towards whom the goddess is kindly disposed shall become her husband" When he had heard this secret, he undertook to propitiate the great goddess And having praised her, he began to cut off his head<sup>8</sup> Then the goddess was pleased and said to him "Son, do not act rashly Madanasundarī shall become your wife" Having obtained the favor of this boon prince Dhavala married her and with her enjoyed manifold pleasures continually

Then one day Śvetapāṭa,<sup>9</sup> Śuddhapāṭa's son, with his sister Madanasundarī and Dhavala, his sister's husband, at his father's command was going to his own country<sup>10</sup> At that time Dhavala saw a temple to

<sup>1</sup> = Beautiful In S called Dhar mapurī

<sup>2</sup> = Having a banner of glory In S Dharmasīla The MSS of K as this version

<sup>3</sup> In S called Caṇḍikā

<sup>4</sup> TI is is a curious use of the optative It is perhaps used here as I have interpreted in the translation to denote a general statement though such a use in an independent sentence is not recorded in Speyer Alternatively it may be injunctive, were to perform

<sup>5</sup> = Love beautiful She is not named in S

<sup>6</sup> = With white garments Our version is the only one that makes him a king In S he must be a washerman since Dhavala who is a washerman in S is said to be of like occupation In K he is called a *rajaka* a washerman

In S Dhavala is the son of Vimala in K the father is unnamed In S the characters are all washermen and the girl's father who is unnamed, is said to be the king's washerman The names of the men both in S and in this version are more suitable for washermen than for men of royal rank and their royal status in our text must be due to confusion between the stems *rajaka* and *rāja*

<sup>7</sup> = White In S unnamed

<sup>8</sup> In S this incident is omitted In S he promised his head to the goddess if she granted her favor

<sup>9</sup> = With white garments In S unnamed In C he is not her brother but a friend of her husband's

<sup>10</sup> As in S and C they were going to Madanasundarī's home though our text does not make it particularly clear

śvetapaṭa, tvam atri madanasundarīm ādāya kṣanam tīṣṭha, yāvad  
 aham gaurim pranamyā "gacchāmi"<sup>20</sup> ity uktvā gatvā devim natvā  
 daivapreritakhadgena śiraś<sup>21</sup> chittvā bhagavatyaī dhavalā<sup>22</sup> 'dāt  
 kṣanam avalambya tam anāgatam ālokyā śvetapaṭo gatvā tathāvidbam  
 bhaginīpṛtīm dṛṣṭvā svaśiraś<sup>23</sup> chittvā bhagavatyaī dattavān tato  
 madanasundarī patibhrātārāv anāyātāv avalokyā gatvā tatra tau<sup>24</sup>  
 viśiraśskandhau<sup>25</sup> dṛṣṭvā guruśokena svaśiraś chettum upacakrame  
 tataḥ prasannā devī brūte putrī, mā sīhasam kārṣṇī tava prasannā  
 'smi varam varaya mātā, yadī varo deyas tadā<sup>26</sup> matpatibhrātārāv  
 imau jīvetām devī vadati satvaram skandhe niyujyatām<sup>27</sup> tatas  
 tayā sambhramena patiskandhe bhrātuh śīro bhrātuh skandhe patiśīro  
 niyujya devīvaraprasādena jīyayitau prāptajīvanāv imau dṛṣṭvā  
 madanasundarī vyākulībhūtā

vada<sup>28</sup> rājan kas tasyāḥ patir bhavatu ko vā<sup>29</sup> bhrātā rājā vadati:  
 śṛṇu re vetala sarvāṅguc chiraḥ pradbhānam bhavati yasmād<sup>30</sup>  
 yatra<sup>31</sup> skandhe patyuh śīro vidyate sa tasyāḥ patuḥ, aparo<sup>32</sup> bhrātā

sambandhasamdehavibhañjanam<sup>33</sup> tadā  
 śrutvā narendrāt kunapo pragalbbaḥ  
 tyaktvā nṛpam vahnimukhaḥ pradhavan  
 vegāt punaḥ pretatarum jagāma (2)

nṛpatāv<sup>34</sup> iti vādmī vetālāḥ śiṅśapāvṛkṣe punar lalāga  
 ity aṣṭamo vetālakathāprabandbaḥ<sup>35</sup>

### STORY 9

paścan<sup>1</sup> nṛpas tatra gato 'tīvegāḍ  
 vṛkṣād amum caī 'va<sup>2</sup> nīpātya paścat  
 skandhe punas tam pravīdhaya gacchan<sup>3</sup>  
 kathām apūrvām kunapam<sup>4</sup> yayāce (1)

<sup>20</sup> P ' gamiṣyāmi

<sup>21</sup> P svaś

<sup>22</sup> O om through bhagavatyaī 2 lines  
down

<sup>23</sup> P om sva

<sup>24</sup> HO om

<sup>25</sup> P viśiraskandhau HOV viśi-  
raskau

<sup>26</sup> O tatka

<sup>27</sup> A word for 'heads' is required

<sup>28</sup> P vetalo vadati v<sup>28</sup>

<sup>29</sup> HO om

<sup>30</sup> PV tasmād

<sup>31</sup> PV yasya

<sup>32</sup> PV itaro

<sup>33</sup> W om verse This line is one syl

lable too long Perhaps tat for tadā  
 Otherwise a 12 syllable line in an other-  
 wise 11 syllable upajāti verse See  
 Intro §7

<sup>34</sup> P for sentence, n<sup>34</sup> iti tadānītyādī

<sup>35</sup> P ends story here with a figure 8 but  
 om colophon HOV include in this  
 story the two verses which are here put  
 at beginning of story 9 I have fol-  
 lowed P, having regard to the usual  
 division of beginning and end formulae  
 W om the three verses

<sup>1</sup> W om verse

<sup>2</sup> O ceva

<sup>3</sup> HO gacchet

<sup>4</sup> MSS and V kunapo

Gauri and said "Śvetapaṭa, wait here a moment with Madanasundari until I make obeisance to Gauri and return" Soying this he went on and bowed before the goddess and with a sword sent by fate<sup>11</sup> he cut off his head and presented it to the goddess After waiting a while and seeing that he did not return, Śvetapaṭa went and when he saw his sister's husband in such a state he cut off his own head and presented it to the goddess<sup>12</sup> Then Madanasundari, when she saw that her husband and her brother did not return, went and saw them without heads on their shoulders, and in great grief began to cut off her own head The goddess was propitiated and said "Daughter, do not act rashly I am pleased with you Choose what you wish" "Mother, if my wish will be granted, then let these, my husband and my brother, be restored to life" The goddess said "Quickly let the head be set on the shoulders" Then she in her excitement joined her husband's head to her brother's shoulders and her brother's head to her husband's shoulders and by grace of the goddess's boon brought them to life Looking upon them when they had been brought to life, Madanasundari was perplexed

"Speak, king Who shall be her husband and who her brother?" The king said "Listen, goblin The head is superior to all the limbs, on account of which he is her husband on whose shoulders her husband's head is, the other is her brother"

2 Then when the insolent corpse had heard from the king the solution of the question of the relationship, he left the king and rushing off with fiery mouth speedily went back to the tree of the dead

As the king was speaking thus, the goblin hung again on the śaśa-pā-tree

So ends the eighth story of the goblin

### 9 ANAṆGAVATI'S FOUR SUITORS<sup>1</sup>

1 Afterward the king, when he had gone there very quickly and had thrown him down from the tree, placed him again on his shoulder and as he went along, asked the corpse for a marvellous story<sup>2</sup>

<sup>11</sup> In S it was a sword that had been dedicated in the temple In K the sword is not explicitly mentioned In S he uses his own dagger

<sup>12</sup> In S the friend fears that he will be suspected of murdering the husband in order to take possession of the wife For the self-decapitation motif, see Vogel's article referred to in note 1 to the translation of story 4

<sup>1</sup> This version is notably defective in its introduction. S. G. text has that the

beginning an account of the king's prayers for children

<sup>2</sup> This is an unprecedented request by the king The MSS read *kunapo paṭice*, 'the corpse asked the king for a story which is even more out of harmony with the usual train of events in the frame-stories This verse because of the sense and the next on the score of meter are very obviously later additions to an original text

vada<sup>19</sup> rājan sā 'naṅgavatī vivāhāya<sup>20</sup> kasmai deyaṁ rājā vadati  
 śṛṇu re vetāla vaiśyaśūdrau kanyāvivāhe tyāgyau brāhmaṇas ca  
 yogyaḥ kim tu kṣatriya eva kṣatriyapānigrahane yuktaḥ iti<sup>21</sup> vādim  
 nṛpatau vetālaḥ śiṁśapāvṛkṣe punar lalāga

iti svalpanavamo<sup>22</sup> vetālakathāprabandhaḥ<sup>23</sup>

### STORY 10

atha rājā kruddhena punar ānīytmāno vetālo 'parakathām<sup>1</sup> katha-  
 yati :

deva, anāṅgapuranivāsino vīrakeśarinnāmno<sup>2</sup> nṛpater deśe 'rthadatto<sup>3</sup>  
 nāma vanik<sup>4</sup> tasya putro dhanadatto nāma babhūva lāvan-  
 yavatī ca tanayā bhūtā tām saundaryaśālīnīm prāptayauvanām  
 avalokyā 'rthadattaḥ putram nbrauit bho dhanadatta, lāvanyavatī-  
 patiyogyavaram<sup>5</sup> ānya pitur ājñayā<sup>6</sup> dhanadattaḥ sahasa gatvā  
 kandarpanamānam vanikputram mahadhanasarvagunānvitam<sup>7</sup> varatīc  
 vyavasthūpyā<sup>8</sup> "gatya pitaram jñāpayām āsa

etāvatī samaye kṛdāvāpīm gatam sakṣīsametam lāvanyavatīm ava-

<sup>19</sup> P *vetalo vadati v*<sup>o</sup>

<sup>20</sup> PV *vivāhena*

<sup>21</sup> P n<sup>o</sup> *iti tad*<sup>o</sup>

<sup>22</sup> V om *svalpa*

<sup>23</sup> OH *vetalaḥ om the rest*

<sup>1</sup> P *parām kathām*

<sup>2</sup> HOV *'śarin*<sup>o</sup> W calls him *vīra*

*bāhu*

<sup>3</sup> HO *'dattanāma* V *'dattanamā*

<sup>4</sup> HO *vanikas* P *dhanikaḥ prativa-*  
*sati* V *vaiśyas i*<sup>o</sup>

<sup>5</sup> P *'yogyam varam* V *lavāṅyavatīyā*  
*yogyavaram*

<sup>6</sup> P *adeśād*

<sup>7</sup> P *'dhanam s*<sup>o</sup>

vṛttāntam<sup>5</sup> duhitur asminvīrabāhoḥ  
 sotsūham nṛpa kathayami muñca kopam  
 sumatir asi nṛpānām śreṣṭha<sup>6</sup> sattvena yukto  
 racitarucirapraśnaḥ śrūyatām manmukhāt tvam<sup>7</sup> (2)

atha punar ānīyamāno vetūlah kathām nparām vicitrām<sup>8</sup> kathayati

āsīt śrīgāravatī nāma nagarī tatra vīrabāhunāmā<sup>9</sup> rājā bhavati<sup>10</sup>  
 tasya patnī padmāvatī<sup>11</sup> nāma tasyām anena rājñā putraikaḥ kanyai  
 'kṛ co 'tpīditā sā kanyā<sup>12</sup> nāmnā 'naṅgavatī sā 'naṅgavatī ekada  
 pitaram abravīt tātṛ, dhairyaḡāmbhīryamaryādānvitāya mām vivā-  
 hena dāsyasi<sup>13</sup> tac chrutvā<sup>14</sup> duhitur udīritavacanam nūgīkṛtavan<sup>15</sup>  
 rājā athai 'kada vipulākṛtayo gunvanto dhīrās<sup>16</sup> catvāro rājakumārā  
 anaṅgavatīm vivāhayitum rājānām abhyartbayanti ekaḥ śudrasat-  
 tamo brūte deva, gunavāñ śauryānvitah<sup>17</sup> ślāghyo 'ham asmi dvitīyo  
 vadati sarvaprañibhāṣīvedī savidyō mahādhaniko vaiśyo 'ham  
 tṛtīyo vadati śāstraśastraparāyano vikhyātavīryah<sup>18</sup> śūro rājanyata-  
 nayo 'ham caturtho vadati sarvasāstratattvadarśī dhanavan guna-  
 yuktaḥ ṣaddarśanavid hrāhmano 'ham rājā ca tām anaṅgavatīvivā-  
 hayogyān avalokyaī 'kā kanyā kasmai deye 'tī vismitas tasthau

<sup>5</sup> PW om verse The verse is suspi-  
 cious because of its mixture of *prakar*  
 śīpī and *maḥinī* metres

<sup>6</sup> V *śreṣṭhe*

<sup>7</sup> HO \*mukhāt tvam

<sup>8</sup> P om

<sup>9</sup> HO \*nama V \*bāhur nama W  
 vīravārāṅgannāma narapatir etc

<sup>10</sup> PV *bhavat*

<sup>11</sup> W *padmāvatī*

<sup>12</sup> HO om k° n° n° sā

<sup>13</sup> P *dāsyati* V *datavyam*

<sup>14</sup> P om

<sup>15</sup> V *urīkṛtavan*

<sup>16</sup> HO *dhīrādhirāt* V *vīrāḥ dhīrāt*

<sup>17</sup> MSS and V \*tan śaury°

<sup>18</sup> PV *prakhya°*

2 "Oh king, I will gladly tell you the story of Aśmavirabhāhu's<sup>1</sup> daughter Put aside anger. You are very wise, oh best of kings, and endowed with resolution Hear from my mouth an interesting problem which I have composed "

Then as he was being carried along again, the goblin told another engaging tale

There was once a city named Śrngāravatī<sup>4</sup> In it there lived a king called Virabhāhu<sup>5</sup> His wife was called Padmāvati<sup>6</sup> She bore to that king a son and a daughter The daughter was named Anaṅgavatī<sup>7</sup> She one day said to her father "Father, you must give me in marriage to a man endowed with courage, magnanimity, and righteousness"<sup>8</sup> Hearing that the king agreed to his daughter's words Then one day four princes,<sup>9</sup> of noble appearance, endowed with good qualities, and brave, asked the king for Anaṅgavatī's hand One, the chief of the Śūdras, said "Your majesty, I am renowned for being possessed of good qualities and courage"<sup>10</sup> The second said "I am a Vaiśya, with knowledge of the speech of all animals, versed in science, possessed of great wealth"<sup>11</sup> The third said "I am the heroic son of a warrior, devoted to learning and arms, of celebrated valor"<sup>12</sup> The fourth said "I am a brahman, knowing the truth of all sciences, rich, endowed with good qualities, skilled in the six philosophies"<sup>13</sup> The king seeing that they were suitable to marry Anaṅgavatī was perplexed, thinking "To which is this one girl to be given?"

<sup>1</sup> Virabhāhu = strong armed This honorific extension of the name = having limitless strong arms

<sup>4</sup> = Noted for love In S Ujjayint, in Ś Campaka

<sup>5</sup> In W Viravarāṅga, in S Viradeva, in Ś lord of Campakā

<sup>6</sup> = Possessing lotuses In W Pakṣvatī, in S Padmaratī, in K's MSS Padmāvati, in Ś Sulocanā

<sup>7</sup> = Full of love In S Anaṅgaratī in Ś Tribhuvanasundarī The son is called in S Śūradeva, in Ś he is not mentioned at all

<sup>8</sup> In Ś she insists on the three qualities, beauty, strength, and wisdom The first three suitors specify each his own special wisdom while the kṣatriya dilates on his strength and prowess in battle In S the girl asks only that her husband be handsome and the master of

one art In K she demands courage, beauty, and knowledge

<sup>9</sup> This seems an inept description since the suitors are of four different castes In S, but not in K, they are named, see below

<sup>10</sup> In K he is a maker of fine garments In the other versions he boasts that he makes five garments a day, one for the gods, one for the brahmins, one for himself, one for his wife, and one with which to purchase necessities Hence his name in S, Pañcapaṭṭika (Brockhaus has Pañcapaṭṭika), 'five garment weaver'

<sup>11</sup> S's name Bhāṣajña = knowing languages

<sup>12</sup> S's name Khadgadghara = sword bearer

<sup>13</sup> The brahman's art in S and K is raising the dead His name in S is Jivadatta = life given

lokya tatpurāṇivūsi dharmadattānāmā vanikputrah kāmapiḍito 'pi  
 katham api svagṛham gataḥ athā 'sya sakṛhā cintāmanināmā\* tam  
 tathavidham avalokya brūte sakhe, katham etādṛśīm avasthām gato  
 'si prṣṭaḥ\* sarvavṛttāntam nīkathayat śrutvā<sup>10</sup> cintāmanir vadati  
 sakhe, tvam nīsvadhanavān sarvaguṇānvitṛḥ tasmāt tvām avalokya  
 lāvanyavatī tvadadhīnājīvanā<sup>11</sup> bhaviṣyati tatsvadeśam<sup>12</sup> gatva 'īmā-  
 nam darśayatu bhavān sa<sup>13</sup> tadājñayā vadati sma tasyām prītāyam  
 lāvanyavatī,<sup>14</sup> pānigrahanacikīrṣur aham atīvā 'smi śrutve 'mam  
 brūte bho dharmadatta, yuktaṃ uktam kim tu pitur nideśād an-  
 yasmai varaya mām vivāhena dātum mama bhrātā kalpitavān tat  
 katham aham tadvacannvyabhicāram<sup>15</sup> kariṣyāmi mahākulasam-  
 bhavāyā<sup>16</sup> etāvān dharmo na syāt tad bhavān yataam mā karotu tac  
 chrutvā dharmadatto 'ktam sādḥvi bhavati yataḥ pitur bhrātus  
 ca<sup>17</sup> vacanam na vyabhicāritam tataḥ prasannahṛdayo 'smi yad  
 aparam vakṣyāmi<sup>18</sup> tad bhavatyā 'vaśyam kartavyam etasya vaca-  
 nāmṛtena tṛptayā lāvanyavatī tasmān uktam bhavatu kāryam<sup>19</sup>  
 bhavataḥ tac<sup>20</sup> chrutvā dharmadatto vadati yasyām eva rātrau tava  
 vivāho bhaviṣyati tasyām eva svāmā<sup>21</sup> 'aupabhuktayauvanayā<sup>22</sup> sar-  
 vālamkarabhūṣitayā sakṛhīnaavīhanayā<sup>23</sup> bhavatyā matsamīpam agan-  
 tavyam mayai 'tasyāḥ kṛdāvapyaḥ dñkṣanasyam dīśi sthātavyam  
 tatra ' gatyā maya saha sandarśanam vidhāya nijapatisamīpam yāsyati  
 bhavati tad angikṛtya lāvanyavatī svagṛham āgata dharmadatto  
 'pi grham agataḥ

athai 'kadā tasyāḥ kandarpavṛttraya<sup>24</sup> vivāho babhuva atha śay-  
 yam āyātām lāvanyavatīm avalokya<sup>25</sup> kāmapiḍitaḥ kandarpas tasyaḥ<sup>26</sup>  
 stanopari bastam prasaritavan ity eva kālē lāvanyavatī dharmadat-  
 tabhūmatavacanam kandarpāya<sup>27</sup> bravīt kanyabhāṣitam śrutva kan-  
 darpas kāmapiḍito 'pi tām adideśa gacchatu bhavati tanmanoratha-  
 pūranam acarya maya saha sukham anubhaviṣyati bhavati

\* HO 'nāma sa V 'maṣur nāma

\* P iti p°

<sup>10</sup> P tat t°

<sup>11</sup> PV °dhīnājīvanā

<sup>12</sup> HO om tat V tasyāḥ samīpam

<sup>13</sup> For passage through brute 2 lines  
 down P tasyām prītāyām bhavate dam  
 vaktavyam lāvanyavatī tava pānigraha  
 nacikīrṣur aham tadānaya gatiā tat  
 sarvam ācaritam tat śrutvā lāvanyavatī  
 brute V atha tadājñayā dharmadattas  
 tam nīkathayat lāvanyavatī pānigra  
 hanacikīrṣur a' am bhavatyāḥ sa brute

<sup>14</sup> HO °vati

<sup>15</sup> P °vacanena vyabh°

<sup>16</sup> HO °īayā

<sup>17</sup> PV om

<sup>18</sup> HO apara vakṣāmi V vakṣāmi

<sup>19</sup> For k° bh°, HO bhavānkaryam iti

V tat karavīyam

<sup>20</sup> HOV om t° ch°

<sup>21</sup> HO to apabhukt°

<sup>22</sup> PV sakṛh°

<sup>23</sup> P ev° k° V °vareṇa saha v°

<sup>24</sup> P alokya

<sup>25</sup> HOP tasyā

<sup>26</sup> HOP kandarpadattāyā V kandar  
 padattam

city saw Lāvanyavatī surrounded by her attendants when she had gone to the pleasure-pool. Though he was smitten with love, he managed somehow to get to his own house. Then his friend Cintāmanī<sup>1</sup> seeing him in this state said "Friend, how have you come to such a pass?" In reply he told the whole affair. Hearing it, Cintāmanī said "Friend, you are very wealthy and possess all good qualities. Therefore when Lāvanyavatī has once seen you, her life will depend on you. Go to her own home and show yourself." He on his advice said to his beloved "Lāvanyavatī, I am very desirous of marrying you." She answered "Dharmadatta, what you say is good. But at my father's command my brother has arranged to give me in marriage to another suitor. Then how shall I transgress their orders? Such a thing would not be lawful for a woman of a great family. So do not strive for it." Hearing that Dharmadatta said "You are a good woman, in that you do not transgress the orders of your father and your brother, I am pleased at heart. But what I shall say now, that you must certainly do." Lāvanyavatī pleased by his ambrosial words said to him "Let your purpose be done." Hearing that Dharmadatta said "On that very night on which your marriage takes place, before your youth has been enjoyed by your husband, adorned with all your ornaments and without your attendants, you must come to me. I shall take my stand at the south of the pleasure-pool. When you have come there and met me, you shall go to your husband." Having agreed to that Lāvanyavatī went home. Dharmadatta also went home.

One day she was married to her suitor Kandarpa. Then when Kandarpa had seen Lāvanyavatī come to the bed, he was smitten with love and stretched forth his hand to her breast. At that moment Lāvanyavatī told Kandarpa what Dharmadatta desired. Hearing what the girl said, Kandarpa, although he was smitten with love, ordered her 'Go. When you have fulfilled his desire, you shall enjoy pleasure with me.'

<sup>1</sup> = Thought-gem. In S no friend named friend but he plays no part in is mentioned. In S there is an un the story



tasmād iyam gacchantī sarvālamkāragrahanārtham kva yāsi 'ti  
caurena pathi sā dhṛtā tadūnīm kātārā satī aā cauram idam<sup>27</sup> abravīt:  
bhos<sup>28</sup> tāta, dharmadattasya satyavacanena<sup>29</sup> baddhā 'smi tasmān  
mām bhavāns<sup>30</sup> tyajatu sarvālamkāram<sup>31</sup> āgacchantī tubhyam dāsyā-  
mi tatas<sup>32</sup> tām aatyaparāyanām vicintya cauras tatyāja atha tām  
gacchantīm vaṭavṛkṣāsṛito<sup>33</sup> rākṣasas tvām nham khādiṣyāmi 'ti kṛtvā  
dhṛtavān tatah aā tam idam abravīt tāta, dharmadattasya satyava-  
canena<sup>34</sup> haddhā 'ami tan nīrvāhitasatyām<sup>35</sup> āgacchantīm atra mām  
khādiṣyati bhavān tatas tām satyaśīlīm ālokyā<sup>36</sup> brahmarākṣaso 'pi<sup>37</sup>  
mumoca

athā 'to gatvā samketasthānam iyam prāptavati tadā dharmadatto  
lāvanyavatīm samāyātām ālokyā<sup>38</sup> tasyāḥ pādadvaye puṭāñjalim akarot  
vyājahāra ca: lāvanyavati, tava satyavacanena prito 'smi tat katham  
aham pūṣiṣṭhas tava satitvanāśam karomi<sup>39</sup> tatah<sup>40</sup> satvaram eva  
tatra gatvā avāmno 'nukūlā bhavatu aati<sup>41</sup> supṛiteṇa dharmadattena  
prasthāpitā tatah<sup>42</sup> sā "gacchanti<sup>43</sup> brahmarākṣasam avocat tato  
'ham<sup>44</sup> āgatā 'smi madīyāhharanam caurāya dattvā mama śarīram  
khādatu bhavān tato brahmarākṣasas tām atīvasatyavādīnīm<sup>45</sup> ava-  
gamyā 'bravīt: lāvanyavati, tava prito 'ami svagrham gacchatu bha-  
vati brahmarākṣasena<sup>46</sup> 'pi tyaktā sā caurasamīpam<sup>47</sup> gatvā vadati.  
caura, mamā 'hharanam idam<sup>48</sup> grhnātu<sup>49</sup> bhavān cauras tām āyātām  
atīvasatyapālayatūm avalokyā 'bravīt lāvanyavati, tava prito 'ami  
svālamkāra<sup>50</sup> svagrham gaccha anenā 'pi tyaktā svāmīnah<sup>51</sup> śayyām  
āgatavati tām āyātām alokyā kandarpa 'bravīt vanikputri,<sup>52</sup> tvam  
idānim mama praśansaniyā na bhaviṣyasi<sup>53</sup> ity uktvā kāmapiḍito 'pi  
trailokyamohanīyākṛtīm<sup>54</sup> mumoca

vada<sup>55</sup> rājan kandarpacaurabrahmarākṣasadharmadattānām<sup>56</sup> madh-  
ye ko mahāsattvaḥ rājā vadati śṛnu re vetāla kandarpa<sup>57</sup> eva

<sup>27</sup> P om

<sup>28</sup> HOV bho

<sup>29</sup> P om satya

<sup>30</sup> PV bhavān

<sup>31</sup> P ag° s°

<sup>32</sup> P atha

<sup>33</sup> HOV 'āśṛiteṇa rākṣasena 'ti  
dhṛtva (V °lā)

<sup>34</sup> P om satya

<sup>35</sup> HO °vāhitasatyam

<sup>36</sup> PV avalokyā

<sup>37</sup> P om

<sup>38</sup> PV avalokyā

<sup>39</sup> P karīṣyamī

<sup>40</sup> P tat

<sup>41</sup> P bhavati

<sup>42</sup> PV om

<sup>43</sup> O si āgacch° for sagacch° V om sa

<sup>44</sup> V tata aham

<sup>45</sup> P ahi°

<sup>46</sup> P cauram abravīt samīpam āgatavati  
caura etc

<sup>47</sup> P om

<sup>48</sup> HO grhnātu

<sup>49</sup> PV sāl°

<sup>50</sup> P sa sv°

<sup>51</sup> HO vanikap°

<sup>52</sup> HO bhaviṣyati

<sup>53</sup> P tam ir° HO °mohiniya° V  
°mohinīm

<sup>54</sup> P vetalo vadati v°

<sup>55</sup> P om kandarpa

<sup>56</sup> P eteṣam madhye k°

As she was going from him, a thief stopped her on the road to take all her jewels, saying "Where are you going?" Being afraid she told the thief this "Sir, I am bound by my solemn promise to Dharmadatta. So let me go. As I return I will give you all my ornaments." Considering how faithfully she kept her word, the thief let her go. Then as she was going along, an ogre living in a banyan tree stopped her, saying "I shall eat you." She told him this "Sir, I am bound by my solemn promise to Dharmadatta. When I return after keeping my promise, you shall eat me here." Seeing that she kept promises, the brahman-ogre also released her.

Then going further she reached the rendezvous. Dharmadatta, when he saw that Lāvanyavatī had come, made a respectful salutation at her feet and said "Lāvanyavatī, I am pleased because you have made good your word. Then how shall I be so wicked as to destroy your chastity? So go home very quickly and do what your husband wishes as a faithful wife!" Dharmadatta well pleased sent her away. Then she went and said to the brahman-ogre "I have returned. When I have given my jewels to the thief, eat my body." The brahman-ogre seeing that she was extremely faithful to her word said "Lāvanyavatī, I am pleased with you. Go to your home." Released by the brahman-ogre also she went to the thief and said "Thief, here are my jewels, take them." The thief, seeing that she had come and was extremely faithful to her word, said "Lāvanyavatī, I am pleased with you. Go home with your ornaments." Released by him too, she went to her husband's bed. Seeing that she had come, Kandarpa said "Merchant's daughter, I cannot now approve of you." Saying this though he was smitten with love he dismissed her, though her form enchanted the three worlds.<sup>10</sup>

"Speak, king. Of Kandarpa, the thief, the brahman-ogre, and Dharmadatta, which is the noblest?" The king said "Listen, goblin

<sup>10</sup> In the other versions the husband is delighted at the outcome and lovingly embraces the wife.

mahāsattvah yatah prathame<sup>57</sup> 'pi lāvanyavatyāḥ satyarakṣanam dharmadattasya prānarakṣanatvam<sup>58</sup> vicintya<sup>59</sup> kāmāhato 'pi tām trailokyamohinīm patnīm svayam ādideśa atha<sup>60</sup> "gatām<sup>61</sup> api parapurūṣaratām iti tatyāja apareṣām trayānām vivekaḥ nṛpatāv iti vādinī vetālah śiṣāpāvṛkṣe punar lālāga

iti daśamo<sup>62</sup> vetālakathāprahandhaḥ

### STORY 11

krodhena rājā punar ānīyamāno vetālah praśnāntaram akārṣit:

rājan, kāñcanapurānāmni nagare dharmadhvajānāmarājā<sup>1</sup> babhūva tasya rājāḥ śṛṅgāravatīṃrgāṅkavatī<sup>2</sup>tārāvatīnāmadheyam<sup>3</sup> mahādevī-trayam rūpayauvanasampannam āsit atha<sup>4</sup> 'kadā kṛdāvāpitaṭāva-sthite mandape sa rājā śṛṅgāravatīyā samam jagāma tadānīm rama-mānasya rājāḥ karnād utpalam ekam apapīat<sup>5</sup> tad utpalaghātena śṛṅgāravatī parāṇmukhī<sup>6</sup> mūrchām jagāma. rājā tadvipattisāntaye vaidyaprayogam akarot hrāhmanāya dhanam adāt tat punyavaśāt katham<sup>7</sup> api śṛṅgāravatī jīvītavatī athā<sup>8</sup> 'paradīne rājā ṛgāṅkavatīyā saha kṛdām cikīrṣus tasmīn eva samaye manimandape<sup>9</sup> vīrarāma tataś candrasya rāśminā ṛgāṅkavatīyāḥ śarīram cūṛmitam<sup>10</sup> iva bhūtam tadā rājā<sup>11</sup> vyākulātmā vaidyaprayogair aśeṣadevahrāhmanadānasvas-tyananāḥ katham api jīvayati<sup>12</sup> sma athā<sup>13</sup> 'paradīne tārāvatīm ādāya

<sup>57</sup> P prathamato V 'ta for 'pi

<sup>58</sup> P rakṣanam

<sup>59</sup> P anuc

<sup>60</sup> P for atha iti, āgatāpi para-puruṣaratā iti

<sup>61</sup> V athāgatāyām

<sup>62</sup> HO daśama

<sup>1</sup> P "nāmā r" V "dhrajo nāmā r"

<sup>2</sup> W has as first name indulekhā, writ-

ten italeṣā, itraṇeṣā, and intaleṣā

<sup>3</sup> P V apatāt

<sup>4</sup> P V parāṇ

<sup>5</sup> P om l° a°

<sup>6</sup> P om māpi W sphāṣīkamaṇḍa-pīlā

<sup>7</sup> P mūrchitam V ghūrṇita

<sup>8</sup> HO om

<sup>9</sup> HO jīvītaratī

It was Kandarpa and no other that was noblest. For at the beginning, thinking that the keeping of Lāvanyavati's promise was the only thing that would preserve Dharmadatta's life, although he was afflicted by love, he himself ordered his wife who fascinated the three worlds to go. Then, although she had returned, he dismissed her thinking that she had had intercourse with another man. The nobility of the other three was conditioned and not absolute.<sup>11</sup> As the king said this, the goblin hung again on the śinśapā-tree.

So ends the tenth story of the goblin

### 11 THE THREE DELICATE LADIES<sup>1</sup>

As the king was angrily carrying him along, the goblin proposed another problem.

Oh king, in the city named Kāncanapura<sup>2</sup> lived a king whose name was Dharmadhva<sup>3</sup>. That king had three queens who possessed beauty and youth and were named Śrīgāravati, Mṛgāṅkavati, and Tārāvati.<sup>4</sup> One day the king went with Śrīgāravati to a pavilion standing on the bank of an ornamental pool. Then as the king was dallying with her a lotus fell from behind his ear. Struck by the lotus Śrīgāravati turned away and fainted. The king employed physicians to cure her illness. He gave wealth to a brahman. Then because of his meritorious acts Śrīgāravati at last regained her life.<sup>5</sup> On another day when the king wanted to sport with Mṛgāṅkavati, at that very moment he stopped at the jewelled pavilion. Then by the action of the moon's rays Mṛgāṅkavati's body seemed as if it were crushed. The king, troubled in mind, with difficulty brought her to life by employing physicians and by means of the benedictions given in return for gifts to the gods and

<sup>11</sup> In the other versions the rākṣas does not figure in the riddle since he is not in the narrative. They all consider the thief the noblest, for an honorable man like the husband, must let his wife go since she is attached to another, and the lover let her go through fear of the king's punishment, and, as Ś adds, because his passion was dulled by time. The thief, on the other hand, had no reason for letting her go.

<sup>1</sup> Ś relates how king Guṇasekhara was converted to Jainism and his kingdom was ruined in consequence. On his death Dharmadhva's, his son, suc-

ceeded to the throne and renouncing Jainism restored the kingdom.

<sup>2</sup> = Golden city. In Ś Ujjasīni, in Ś Puṇyavardhana.

<sup>3</sup> = Whose banner is righteousness.

<sup>4</sup> = Amorous, possessing the moon, possessing stars. In Ś unnamed. In Ś they are Indulekhā, Tārāvati, and Mṛgāṅkavati. Cf. the names in W in crit. n 2 to the text.

<sup>5</sup> In Ś she pulled the king's hair and the lotus was loosened and fell on her thigh. In Ś she dropped it as a servant gave it to her and it fell on her feet.

tatra gatvā rājā<sup>10</sup> krīdann āste tasmīn eva samaye 'tīdūram<sup>11</sup> ekā dāsi dhānyāni kuṭṭayati tenai 'va muṣalaśabdena<sup>12</sup> tasyā gātre vi-  
sphoṭo 'bhavat yena vidhinā mṛgāṅkavati<sup>13</sup> jivayitā tenai 'va matena  
rājā tāravatīm jivayati sma

vada<sup>14</sup> rājan tāsām madhye sukumārāṅgi<sup>15</sup> kā bhavati rājā vadati:  
śṛṇu re vetāla tāravati sukumārāṅgi yato 'syah śarīre muṣalaśabde-  
nai<sup>16</sup> 'va visphoṭo jātaḥ aparo 'py ahhghātaḥ<sup>17</sup> nṛpatāv itī vādinī  
vetālaḥ śiṁśapāvṛkṣe punar lalāga

ity ekādaśo<sup>18</sup> vetālakathāprabandhaḥ<sup>19</sup>

### STORY 12<sup>1</sup>

atha rājā<sup>2</sup> punar ānīyamāno vetālaḥ kathām aparām kathayati.

deva, kusumapurāṇāmadheyam<sup>3</sup> nagaram ekam<sup>4</sup> āsīt tatra deva-  
svāmī nāma<sup>5</sup> brāhmanah prativasati tasya putro harisvāmī nāmā<sup>6</sup>  
'bhūt sūtā ca<sup>7</sup> vilāsavatīnāmā<sup>8</sup> sā kanyā devasvāmīnā pārsāvavar-  
tine<sup>9</sup> somaśarmanāmne<sup>10</sup> viprāya vivāhena dattā tayā<sup>11</sup> saha vivi-  
dhasukham anubhavans tiṣṭhati athai 'kada vilāsavatīyā saha soma-  
śarmā saudhapṛṣṭhe ratikrīdān<sup>12</sup> ācārya nīrbharanūdrām jagāma ity

<sup>10</sup> P rājā after 'paradise

<sup>11</sup> HO itī durastham ekā etc P  
'tīdūram ekadāsi V dūrasthāikā dāsi

<sup>12</sup> HO muṣala\* P māṣala\* V mā-  
śala\* Below, O muṣala\* H muṣala\*  
P V mūśala\*

<sup>13</sup> P mṛgāṅkavatiṁ jivayati sma tenasra  
vidhinā rājā tāravatīm jivayati sma

<sup>14</sup> P vetālo vadati v\*

<sup>15</sup> P V sukumārā rājāni

<sup>16</sup> P 'śabdamātreṇai

<sup>17</sup> MSS and V 'dghātaḥ

<sup>18</sup> HO V 'dāsa

<sup>19</sup> H 'prasaṅgaḥ

<sup>1</sup> In W 13

<sup>2</sup> P om

<sup>3</sup> V kuṣkumap\*

<sup>4</sup> P om

<sup>5</sup> P 'śvāmīnām

<sup>6</sup> P 'śvāmīnām

<sup>7</sup> P om

<sup>8</sup> P 'rati bhātā V 'ratīnāmni W  
has lāṅgyatāni (sic), but once vīd-  
avatī

<sup>9</sup> HO 'tārtino

<sup>10</sup> HO 'śarmān\* P om

<sup>11</sup> P sa brāhmaṇas t\* V sa ca t\*

<sup>12</sup> P V 'krīdān

the brahmins<sup>6</sup> On another day the king went with Tārāvati to that place and engaged in amorous sport At that very time at a great distance a slave woman was pounding grain Just because of the noise of the pestle there came a blister on her body By that same means by which Mrgāṅkavati had been brought to life, the king brought Tārāvati to life<sup>7</sup>

"Speak, king Among those women which had the most delicate body?" The king said "Listen, goblin Tārāvati had the most delicate body, for on her body there came a blister merely because of the sound of a pestle In the other cases there was a stroke (of a lotus or a moonbeam)" As the king was saying this, the goblin hung again on the śiṅṅapā-tree

So ends the eleventh story of the goblin

## 12 HOW SOMAŚARMAN DIED OF A SNAKE'S POISON<sup>1</sup>

Then as he was being carried along again by the king, the goblin told another story

Your majesty, there was once a city called Kusumapura<sup>2</sup> In it there lived a brahmin named Devasvāmin<sup>3</sup> He had a son named Hariśvāmin<sup>4</sup> and a daughter named Vilāsavati<sup>5</sup> That girl was given in marriage by Devasvāmin to a brahmin who attended upon him, Somaśarman by name<sup>6</sup> With her he continually enjoyed manifold pleasures One day on the flat roof of the house Somaśarman enjoyed amorous sport with Vilāsavati and then fell into a deep sleep At that time a vidyādhara named Madanaveśadbars<sup>7</sup> stole away his wife, who

<sup>6</sup> In S they were sleeping on the roof and her dress was blown aside by the wind and so exposed her body to the moon In S she is blistered by the rays, in S she is blistered and says that she has been burned by the moon's rays Here she is crushed or bruised The moon's rays seem to be endowed in Hindu imagination not only with a power of affecting the temperature similar to that of the sun's rays, but also with weight capable of inflicting something like a blow

<sup>7</sup> In S she was coming after she had heard of the second queen's mishap, in K at the king's summons

<sup>1</sup> The main divergence from the other versions is in the solution

<sup>2</sup> = Flower city In S Benares in S Cūḍapura ruled over by Cūḍāmanī, whose domestic chaplain was Devasvāmin

<sup>3</sup> = Whose lord is god The MSS of K have Devasvāmin

<sup>4</sup> = Whose lord is Hari

<sup>5</sup> = Possessing coquetry In W (once), S and S Lāvanyavati In S and S she is Hariśvāmin's wife and Somaśarman does not appear in the story

<sup>6</sup> = Whose joy is the soma-drink or the moon

<sup>7</sup> = Appearing like the god of love In W Madanaveśa in S Madanavega, in S unnamed

eva kâle madanaveśadharo<sup>13</sup> nāma vidyādhara ekas tasya<sup>14</sup> saundarya-  
nirjitavidyādharim apahr̥tya vidyāpuram jagāma

somaśarmā ca tām nā 'valokya nānāprayatnena<sup>15</sup> nā 'sādyā deśān-  
taram akarot<sup>16</sup> itas tato bhrāmyan bubhukṣitaḥ san padmanābhasya<sup>17</sup>  
gṛham agamat padmanābho<sup>18</sup> yatnena brāhmaṇim abravīt. vallabhe,  
ayam brāhmaṇo mahātmā yatnena<sup>19</sup> pūjayitavya ity uktvā rājasthā-  
nam<sup>20</sup> agamat mantrinideśān<sup>21</sup> mantripatnyā saha gṛham āgacchann  
abhyarthito brūte mātara, atra<sup>22</sup> mayā<sup>23</sup> 'kākinā na bhoktavyam  
yad<sup>24</sup> annam mahyam dātavyam tad diyatām tad<sup>25</sup> aham puṣkarinī-  
samīpam āgatya bhakṣyāmi tayā<sup>26</sup> nivārīto 'pi bhakṣyadravyam  
ādāya puṣkarinīm gatvā tad vṛkṣamūle samsthāpya jalam ānetum agāt  
ity eva kâle śyenenā 'nīya khādya mānasya sarpasya garalam taddravye  
nīpatitam<sup>27</sup> jalam ānīya brāhmaṇas tad bhakṣyadravyam<sup>28</sup> viśamīś-  
ritam<sup>29</sup> ajñānato jagdhvā paralokam agāt tataḥ<sup>30</sup> padmanābhah pat-  
nyai cukopa sā brūte prabho, na<sup>31</sup> jñātvā mayi kopam<sup>32</sup> mā karotu  
bhavan bahutarayatnena maya<sup>33</sup> nivārīto gṛhe bhojanam akṛtvā  
dravyam ādāya lajjaya gataḥ mama ko doṣaḥ tataḥ padmanābhah  
paritāpam<sup>34</sup> akarot

vada rājan somaśarmāno vadhaḥ kim śyene kim vā mantrinī man-  
tripatnyām<sup>35</sup> vā madanaveśadharavidyādhare va bhavati rāja vadati.  
śṛṇu re vetāla śyenasya sarpa eva bhakṣa<sup>36</sup> etena tatra<sup>37</sup> na vadhaḥ  
mantripatnyā<sup>38</sup> 'darena nānāyatnena<sup>39</sup> bhoktum abhyarthitaḥ<sup>40</sup> anya-  
tra bhoktum nivārītaḥ<sup>41</sup> tena tasyām api<sup>42</sup> na vadhaḥ kim<sup>43</sup> tu

<sup>13</sup> MSS and V °veśa° throughout W  
calls him madanaveśa

<sup>14</sup> P tasminn agataḥ for tasya V eka  
āgataḥ s° tam vilasavalīm apah°

<sup>15</sup> HO °yatnenasādyā V °yatnenāpy  
anāsādyā

<sup>16</sup> V āgacchat

<sup>17</sup> HO padmanābhāśarmāno P pad-  
maśarmāno V padmanābhāśya man-  
trīno At next occurrence all read  
padmanābhā except P padmanābhā-  
śarmā Elsewhere all MSS padma-  
nābha, as W throughout

<sup>18</sup> P for sentence padmanābhāśarmā  
tam alokya brāhmaṇim abravīt yatnena

<sup>19</sup> P mahāyatnena

<sup>20</sup> P sa r° V rājuaḥ sthānam

<sup>21</sup> P for sentence so 'rthī brāhmaṇa-  
gṛham āgatya brāhmaṇim brūte V m°  
m° bhojanāya gṛham āgacchety abhy°  
brāhmaṇo brūte

<sup>22</sup> O etā V om

<sup>23</sup> HO om mayā

<sup>24</sup> P mātara y°

<sup>25</sup> P for sentence tad annam puṣk°  
gatva mayā bhoktavyam

<sup>26</sup> P brāhmaṇyā

<sup>27</sup> P patitām

<sup>28</sup> HO bhakṣad°

<sup>29</sup> P om v° a°

<sup>30</sup> P tat śrūtvā.

<sup>31</sup> V ajñātvā for na jñ°

<sup>32</sup> HO kopamā karotu P kopam  
dassat° V kopam karot°

<sup>33</sup> P om

<sup>34</sup> P paritāpam

<sup>35</sup> P kim id mantripatnyām kim id  
mad° bh°

<sup>36</sup> PV bhakṣya

<sup>37</sup> P na t°

<sup>38</sup> HO °patnyām

<sup>39</sup> HO °yatne

<sup>40</sup> P arthitaḥ

<sup>41</sup> PV °nivārītāḥ

<sup>42</sup> P om

<sup>43</sup> P l° t° hī V kim tarhi

surpassed the vidyādhara by her beauty, and went to his city of Vidyāpura \*

Somaśarman, when he did not see her and could not find her though he put forth great efforts, went to another country <sup>9</sup> As he wandered here and there, being hungry he came to Padmanābha's house <sup>10</sup> Padmanābha zealously said to his wife "Beloved, pay respect with great care to this noble brahman" When he had said this, he went to the king's palace As he was going to the house with the minister's wife at the command of the minister, although he was invited, he said "Mother, I will not eat here alone (in the house with you) <sup>11</sup> Give me the food that you wish to give Then I will go to the lotus-pool and eat it" Though she attempted to dissuade him, he took the food and went to the lotus-pool and putting the food down at the root of a tree went to fetch water At that moment as a snake was being eaten by a hawk that was carrying it off, its venom fell into his food <sup>12</sup> The brahman brought water and when he had unwittingly eaten that food mixed with venom, he died Then Padmanābha was angry with his wife She said "Master, do not be angry with me without knowing the facts Though I dissuaded him very strongly, he did not eat in the house but took the food and went away because of modesty What is my sin?" Then Padmanābha was deeply grieved <sup>13</sup>

"Speak, king Does the guilt of Somaśarman's death rest with the hawk or the minister or the minister's wife or the vidyadhara Madanaveśadhara?" The king said "Listen, gohīn A snake is the only natural food for a hawk, therefore the hawk is not guilty of the death The minister's wife with care and great insistence invited him to eat She attempted to dissuade him from eating elsewhere Therefore the

\* = City of magic, where the vidyādhara possessors of magic, live

<sup>9</sup> On the construction see translation of story 3, n 10

<sup>10</sup> = Lotus navelled The MSS of K have Padmanābha In S unnamed

<sup>11</sup> The interpretation which the translation gives for the text *atra mayai 'kākinaṁ na bhoktavyam* is perhaps borne out by 78 17 *lajjavā* and by W's reading *bho mantripatni mayā nairāyamaṁghe nava bhoktavyam* However, it must be considered doubtful since in fact the man would not have eaten with the brahmani even if he had stayed at the house Since as

cetics after receiving food take it away and eat it alone, V a omission of *na* seems attractive, but it is too radical a departure from all the MSS involving also omission of *atra* In S she tells him that the house is not a fit place for him to eat in since a sacrifice was going on and the house was full of feasting brahmans In S and K the incident is omitted entirely

<sup>12</sup> In S the snake lived in the tree and the venom fell from its mouth naturally

<sup>13</sup> In the other versions the wife is driven from home



madanaveśadhara vidyādhara padmanābhamantrinor<sup>44</sup> evā 'sya vadho  
bhavati, ekasya<sup>45</sup> vilāsavati haranād aparasya mandādaratvāt<sup>46</sup> iti<sup>47</sup>  
vādim bhūpale vetālah punah śuśapāvṛkṣe lalaga

iti dvādaśavetālakathāprabandhaḥ

### STORY 13<sup>1</sup>

atha punar ānīyamāno vetālah kathām aparām katbayati

deva, uttarasyām dīśi nayapālo<sup>2</sup> nāma rājā babhūva tasya pad-  
māvatyām patnyām rūpayauvanasampannā<sup>3</sup> śaśiprabhā<sup>4</sup> nāma kanyā  
'sīt ekadā caitrabalimahotsave sakhīvṛndaparivṛtā kṛdāvāpīm gatā  
tathā ca bhaṭṭaputro manaḥsvāmī<sup>5</sup> nāma tām ālokyā kāmapiḍito  
'bhavat tataḥ<sup>6</sup> pauraṇasya putraḥ samāgata iti sakhībhyah śrutvā  
kṛdāvāpīm viḥāya sā nadīm agamat bhaṭṭaputro 'pi tatra gatvā  
nīmajjya<sup>7</sup> jale sthitaḥ atrā 'ntare sakhībhiḥ saha jalakṛdām ārab-

<sup>44</sup> P madanaveśadharamantrinor

<sup>45</sup> P ekasmin aparasmīn

<sup>46</sup> P mandādarāt O mandādarata-  
ratitāt

<sup>47</sup> P for sentence nṛpalān iti vādim  
ret<sup>o</sup> ś<sup>o</sup> punar l<sup>o</sup> V iti vād<sup>o</sup> bhūpe ret<sup>o</sup>  
ś<sup>o</sup> l<sup>o</sup>

<sup>1</sup> In W 14

<sup>2</sup> W calls him yasaletu (sic), king of  
nepāla

<sup>3</sup> HO \*nām

<sup>4</sup> P śaśiprabhā

<sup>5</sup> HOV manase<sup>o</sup>, W madanasīdmin  
throughout

<sup>6</sup> P for tataḥ sārpi tam ālokyā lāma-  
piḍitā 'bhavat, tataḥ sakhīm idṛitām  
prechati sakhi ko 'yam sakhī vadati

<sup>7</sup> P j<sup>o</sup> n<sup>o</sup>

murder is not hers either. But his murder is attributable to Madana-veṣadhara the vidyādhara and Padmanābha the minister and to no one else, to the one because he stole Vilāsavati, to the other because of his carelessness"<sup>14</sup> As the king was saying this, the goblin hung again on the śiśapā-tree

So ends the twelfth story of the goblin

### 13. HOW MANAHSVĀMIN BECAME A WOMAN THROUGH MŪLADEVA'S MAGIC<sup>1</sup>

Then as the goblin was being carried along again, he told another story:

Your majesty, in the north there was a king called Nayapāla.<sup>2</sup> His wife Padmāvatī<sup>3</sup> had a daughter named Śaśiprabhā,<sup>4</sup> endowed with youth and beauty. One day at the great festival of the offerings in the month Caitra, surrounded by a host of attendants, she went to a pleasure-pool. In that way a bard's son named Manahsvāmin<sup>5</sup> saw her and was smitten with love. Then she heard from her companions that a son of the townsfolk had come there and leaving the pool she went to the river. The bard's son also went there and plunged in and stayed in the water. Meanwhile, when she had begun to play in the water

<sup>14</sup> Apparently the minister's carelessness consisted in leaving the man alone with his wife, so that the man felt that he had to leave the house. In S the snake is acquitted because it is helpless, the hawk for the reason given in our version, the couple that gave food because they were righteous and not likely to commit a crime. The guilt rests with anyone who foolishly says that either of them is guilty. S acquits the snake because there is always venom in a snake's mouth, the brahman who gave food reverently, the brahman who ate because he ate unwittingly. He is guilty who speaks, i.e. answers the question, without reflection. In S and S the vidyādhara is omitted in the solution.

<sup>1</sup> Bloomfield treated the various stories of Mūladeva and his companion in his article, 'The Character and Adventures of Mūladeva' in *Proceedings of the American Philosophical Society*,

vol. 52 (1913), pp. 616-650.

<sup>2</sup> = Protector of good government. In W and S he is Yaśhkstu, king of Nepāla, who lived in the city of Śivapura (not mentioned in K). In S he is Suvicara of the city of Kusumāvatī.

<sup>3</sup> = Possessing lotuses. In S Candraprabha, in S and K not mentioned.

<sup>4</sup> = Beautiful as the moon. In S Candraprabha.

<sup>5</sup> = Master of his feelings. In W Madanasvāmin, in S Vāmanasvāmin. In both S and S he is said to be a brahman. Sir Athelstan Baines in *Ethnography (Grundriss der Indischen Philologie II Band, 5 Heft)*, p. 86, gives an account of the pretensions of some *baruk* castes to brahmanic rank, this may, to some extent, explain the substitution of a hard for a brahman in our text. The substitution may have been facilitated by the frequent assumption of *bhāṭṭa* as an affix to the names of learned brahmins.

dhavatyās tasyāḥ keśavagalitakusumam srotasā<sup>8</sup> calitam āsādyā  
nṛjadehe tāpopaśamanārtham āropya<sup>9</sup> 'kadṛṣṭyā tām ālokyā 'nṛvaca-  
nīyasukham anubhavans tiṣṭhati sā 'pī manahsvāmīno<sup>9</sup> 'tisaundar-  
yam ālokyā sānurāgīnī<sup>10</sup> babhūva

tatra bastinīśatam jalamajjanārtham agamat tadabhyantare has-  
tinīm ekām rtumatam ālokyā<sup>11</sup> mattakuñjara eka āgatya mīlitaḥ  
tadbhayāt śaśiprabhāyāḥ sarve rakṣakajanāḥ puruṣāḥ sakhyas ca sar-  
vās<sup>12</sup> tām apahāya<sup>13</sup> palāyitāḥ tadānīm ekākinīm<sup>14</sup> sthitām tām āgatya  
manahsvāmī nṛbharam parirabhya duram nītavān karinīṣu gatāsu  
mattakuñjare ca gate rakṣakapuruṣāḥ sakhyas ca śaśiprabhāsthānam  
ājagmuḥ tadā sakhibhir<sup>15</sup> manahsvāminam dhyāyanti katham apī  
svagrham prāptavati manahsvāmī ca tām dhyāya sarvabhogan apa-  
hāya<sup>16</sup> viśasūda tam<sup>17</sup> tathāvidham alokyā śaśidevamūladevābhyām<sup>18</sup>  
uktam: ayam manahsvāmī virahavyākula iva lakṣyate śaśidevena  
prṣṭo manahsvāmī sakalavṛttāntam avadat tac chrutvā mūladeveno  
'ktam manahsvāmin,<sup>19</sup> tvam asmābhiḥ sahā "gaccha tayā 'bhila-  
ṣitasiddhum āvām kariṣyāvaḥ tato manahsvāmī tayoh kimkarakalpo  
bhūtvā tābhyām saha sthitaḥ

ekadā mūladevo<sup>20</sup> manahsvāminam abravīt bhāṭṭaputra, tubhyam<sup>21</sup>  
aham ekām vidyām dadamī yayā strirūpam puruṣarūpam ca dhāryate  
tatas tam āsādyā manahsvāmī sahasā kumārīveṣadbaro<sup>22</sup> 'bbavat atha  
kumārīveṣadharam ādāya vṛddhabrahmanarūpam vidhṛtya mūladevo  
dhūrtavaro nayapālānṛpater antīkam jagāma gatvā brūte mahārāja,  
vṛddhabrahmano 'ham. iyam kumārī madīyā<sup>23</sup> putravadhūr bhavi-  
ṣyati asyāḥ<sup>24</sup> pratijñatam itī<sup>25</sup> ujjayinyām<sup>26</sup> gatvā yaḥ<sup>27</sup> puruṣaḥ  
bbagavantam mahākālam arcayitvā 'yāti<sup>28</sup> tasyai 'vā 'ham patnī  
bhavāmi<sup>29</sup> etena<sup>30</sup> betunā putra<sup>31</sup> ujjayinyām<sup>32</sup> bbagavantam mahā-  
kālam arcayitum gatvā "ste sa yāvad āyāti tāvad iyam kumārī  
bhavato dubitūḥ śaśiprabhāyā mandire tiṣṭhatu tenai 'vā 'syā rakṣā

<sup>8</sup> HO *śr*° P *srotasā*

<sup>9</sup> HO "śādmīna alis" P "śādmīnam  
alīsundaram

<sup>10</sup> V *śr*° *śādmīnā*°

<sup>11</sup> P *aval*°

<sup>12</sup> O om through sakhyas ca 2 lines  
down

<sup>13</sup> P *viśāya*

<sup>14</sup> H *ekākinī* P *ekākin*

<sup>15</sup> HO *sakhibhi* P *sakhibhāmā* V  
*śaśiprabhā tam*

<sup>16</sup> P *viśāya*

<sup>17</sup> P om

<sup>18</sup> W has *śaśin* for *śaśid*° throughout

<sup>19</sup> HO "śādmī

<sup>20</sup> HO V "devena

<sup>21</sup> P om

<sup>22</sup> MSS and V "nako" throughout

<sup>23</sup> P *madīyaputravadhū*

<sup>24</sup> O *tasyāḥ* P *anayā*

<sup>25</sup> P om

<sup>26</sup> HO *ujjayinyām*

<sup>27</sup> P om

<sup>28</sup> P for *dyāti*, *sakīram* *dyāsyati*

<sup>29</sup> P *bhaviṣyāmi*

<sup>30</sup> P *tena*

<sup>31</sup> P *mama p*°.

<sup>32</sup> HO *ujjayinyām*

with her friends, a flower slipped from her hair and came down with the current. He seized it and put it on his body to sooth his pain and looking at her with his eyes fixed upon her alone, he felt ineffable pleasure. She too seeing Manahsvāmin's great beauty became enamoured.

It chanced that a hundred cow-elephants came there to bathe in the water. Thereupon, seeing one of the cow-elephants in rut, a bull-elephant in must came and united with her. Through fear of him all of Śaśiprabhā's guards and all her attendants abandoned her and ran away. Then Manahsvāmin came to her as she stood alone and embraced her ardently and carried her to a distance. When the cow-elephants and the must-elephant had gone, the guards and attendants came back to where Śaśiprabhā was.<sup>6</sup> She pining for Manahsvāmin managed somehow to go to her home with her attendants, and Manahsvāmin pining for her gave up all food and was in despair. Seeing him in such a state Śaśideva and Mūladeva<sup>7</sup> said "Manahsvāmin here looks as if he were troubled by separation from his beloved." When Śaśideva asked him, Manahsvāmin told the whole story. Hearing that Mūladeva said "Manahsvāmin, come with us. We shall accomplish what you desire." Then Manahsvāmin became like a servant to them and stayed with them.<sup>8</sup>

One day Mūladeva said to Manahsvāmin "Bard's son, I shall give you a charm by which one takes on the form of a man or of a woman."<sup>9</sup> Having performed it Manahsvāmin at once took on the aspect of a girl. Then taking him in the guise of a girl, Mūladeva, the chief of rogues, put on the appearance of an old brahman and went into the presence of king Nayapāla. When he had come there, he said "Great king, I am an old brahman. This girl is to be my son's bride. She made a promise in these words 'The man who goes to Ujjayinī and returns after worshipping the lord Śiva, his wife and his only will I be.' For that reason my son has gone to Ujjayinī to worship the lord Śiva. Until he comes, let this girl stay in the apartment of your daughter

<sup>6</sup> In S the incident takes place in a garden and the elephant is a runaway. In Ś the incident of the elephant is omitted and the sight of each other in a garden causes them to fall in love.

<sup>7</sup> Śaśideva = whose god is the moon. Elsewhere in the cycle of Mūladeva stories he is usually called Śaśin as he is also in the other versions of this story and in V.

<sup>8</sup> In S he went after a day of distress,

which is not specified in K, to Mūladeva, and the magic was performed at once. In S Mūladeva finds him fainting on the ground and works the magic at once.

<sup>9</sup> In the other versions the transformation is worked by a magic pill which is held in the mouth. When it is removed from the mouth the original form is resumed.

bhaviṣyati abam asyā rakṣanākṣamo vṛddhaḥ tato rājñā svikṛtam  
tāvad iyam śaśiprabhayā saha sukhena tiṣṭhatu tadā śaśiprabhāyā  
grhe tām samarpya sa vṛddhabrāhmanah svagrham agamat <sup>33</sup>

tadārabhya kumārīveśadharo manahsvāmī śaśiprabbayā saha nānā-  
viśrabdhālāpam<sup>34</sup> kurvans tiṣṭhatu ekadā śaśiprabhām abravīt sakhi,  
tavā 'ham prānasamā sakhi bhūtā idānīm tvām aham cintakuḷām iva  
paśyāmi etad<sup>35</sup> avaśyam tvayā mayi duḥkhakāranam abhidhātavyam  
eva<sup>36</sup> tayā<sup>37</sup> prṣṭe 'yam vadatu sakhi, manahsvāmivirahitā<sup>38</sup> 'ham  
tac chrutvā tām abhyadhāt tam bhaṭṭaputram aham āniya tava<sup>39</sup>  
darśayiṣyāmi<sup>40</sup> tac chrutvā śaśiprabhā brūte sakhi tvam mama prā-  
nādbikā tat katham parihāsavacanena mayi duḥkham utpādayasi  
tac chrutvā kumārīveśadharo brūte āh katham etad vadasī tvam  
cakṣuṣī nimīlya kṣanam<sup>41</sup> tiṣṭha tatas tam bhaṭṭaputram paśyasi  
yatnātīśayena sā cakṣuṣī nimīlya athitā sabasaī 'vā 'yam kumārīve-  
śadharo vidyāprabbāvena bhaṭṭakumāro 'bbavad avadac ca 'śaśiprabhe,  
tvadadhinajīvanam anātībam ivā "gatam paśya tadā sā manahsvā-  
minam alokya barṣitā vismitā ca tathau tatas tena manahsvāminā<sup>42</sup>  
sabhā 'śeṣasukham anubhavanti<sup>43</sup>

atba śaśiprabbāyā matur bhrātūr nṛpamantrinmadanasenasya<sup>44</sup> putro  
vijayasenaḥ sa<sup>45</sup> kanakapurānṛpakanyam<sup>46</sup> mrgāṅkavatīm vivāhayitvā  
svagrham āgataḥ tasmīn kālē madanasenamātrinā rājani vijñāpya  
śaśiprabhā "nītā tadānīm kumārīveśadharam dhṛtvā śaśiprabhayā  
saha manahsvāmī gataḥ tatra manahsvāminam kumārīveśadharam<sup>47</sup>  
avalokya vijayasenaḥ kāmapiḍito 'bbavat pītaram apy avādīt tāta,  
yady aham śaśiprabhāyaḥ priyasakhīm vivāhayāmi tadā jīvāmi nā  
'nyathā tataḥ putramaranam anucintya madanaseno bhaginipatīm<sup>48</sup>  
nayapālarājānam avādīt rājā brūte mantrin, katham etad duḥkaram

<sup>33</sup> P agdī

<sup>34</sup> HO reading uncertain, "śrabdhā" or  
"śradddhā" V nānāśradddhālāpam P  
nānākrīḍām

<sup>35</sup> PV tad

<sup>36</sup> P om

<sup>37</sup> HO mayā

<sup>38</sup> HO "śrāmītrī" P "śrāmīvirahā-  
kuḥitā

<sup>39</sup> P tubhyam V tīdm

<sup>40</sup> P dāsyāmi

<sup>41</sup> P om

<sup>42</sup> HOV om manah

<sup>43</sup> P a\* tiṣṭhatī

<sup>44</sup> In W the father is vijayasena, the  
son madanasena

<sup>45</sup> PV om

<sup>46</sup> P "nṛpateḥ kanyā"

<sup>47</sup> P "dhārīnam

<sup>48</sup> P śrangpatīm

Śaśiprabhā In that way only will she be secure I, an old man, am unable to protect her"<sup>10</sup> Then the king agreed "For this period let her stay comfortably with Śaśiprabhā" Having placed her in Śaśiprabhā's apartment the old brahman went to his own house

Beginning from that time Manahṣvāmin in the guise of a girl continually had all sorts of confidential conversation with Śaśiprabhā One day he said to her "My dear, I have become your friend, dear as your life Now I see that you seem disturbed in mind You must certainly not fail to tell me the reason for that trouble" She replied "Dear friend, I am separated from Manahṣvāmin." Hearing that he said to her "I shall bring that bard's son and show him to you" Śaśiprabhā answered "You are my friend, dearer than my life Then why do you cause me pain by making fun of me?" Hearing that the man in the guise of a girl said, "Ah, why do you say that? Wait for a moment with closed eyes Then you will see that bard's son" She stood there with her eyes very carefully closed At once by the power of the spell the man in the guise of a girl became the bard's son and said "Śaśiprabhā, see one whose life depended upon you who has come here pretending to be without a protector" Then seeing Manahṣvāmin, she was joyful and astonished, and from that time on she continually enjoyed all pleasures with Manahṣvāmin<sup>11</sup>

Now Vijayasena,<sup>12</sup> the son of the minister Madanasena,<sup>13</sup> who was Śaśiprabhā's mother's brother, married Mrgāṅkavati,<sup>14</sup> the daughter of the king of Kanakapura, and returned to his own home At that time the minister Madanasena informed the king and fetched Śaśiprabhā (for the festivities) Then Manahṣvāmin wearing the guise of a girl went with Śaśiprabhā Seeing him there in the guise of a girl, Vijayasena was struck with love He said to his father "Father, if I marry Śaśiprabhā's dear friend, then only I shall live, and not otherwise" Anxious about his son's possible death, Madanasena told his brother-in-law, king Nayapāla The king said "Minister, how would this

<sup>10</sup> In S the young brahman has gone to some indefinite place and the father must go to look for him In S, while the old brahman had been absent getting the girl, his village had been attacked and his family had disappeared so that he had to go in search of them

<sup>11</sup> S adds the detail that in six months the girl was with child, K that in the course of time she was pregnant

<sup>12</sup> Victory-army In S Mrgāṅkavati is the daughter of Mrgāṅkadatta, the

king's brother in law, and is given in marriage to the unnamed son of the brahman minister Prajñāsagara In K the girl alone is named In S no names are given for the new characters The minister's son saw the girls at their meal and after the marriage he left the false girl with his first wife

<sup>13</sup> = Love-army W reverses the names Madanasena and Vijayasena

<sup>14</sup> = Possessing the moon

difficult deed be possible? The old brahman's son is coming to marry her when he has worshipped Śiva. What answer shall I give then? Therefore this is impossible." The minister replied "It is a long time before the boy will come here. My son is dying now. So what can I say? And furthermore there is this special reason: at the death of my son I too will die." The king said "Then you must answer the old brahman." The minister answered "So be it. I and no other will pacify him." Then he gave the girl to the minister Madanasena. And Vijayasena desired to marry her, but the girl said "Minister's son, marry me after you have gone to Ujjayinī and worshipped<sup>15</sup> Śiva. If you act otherwise, I shall kill myself and the guilt will rest upon you. Such is my solemn vow." Hearing that Vijayasena at once went to Ujjayinī to worship Śiva. Then Manahṣvāmin who was in the guise of a girl became a man by means of the charm and continually enjoyed various pleasures with Mṛgāṅkavatī.

When a short time had passed Manahṣvāmin reflected thus: "I shall take Mṛgāṅkavatī and go to Mūladeva. That prince of rogues will find the opportunity for a trick and be able to succeed." Then he took her and went and told the whole story to Mūladeva.<sup>16</sup> When he had heard that, Mūladeva smiling made Manahṣvāmin stay there with Mṛgāṅkavatī. By means of the charm he became an old brahman and having first made Śaśideva take on the form of his son he went into king Nayapāla's presence. "Your majesty, give me the girl. Here is my son who has worshipped Śiva and come here desiring to marry her." When he saw the brahman's son, troubled he brought in the minister and said "Minister, this is what I said before. Now give him a suitable answer and satisfy him." The minister said "Sir, old brahman, this girl is as good as dead to you, since she has been given in marriage to someone. Now give another girl to your son."<sup>17</sup> But though hundreds of such efforts were made, the old brahman would not be restrained and was determined to die along with his son so that the guilt should fall upon the king. Then the king fell at his feet and said "Sir, spare me. I will give your son whatever girl he desires." That

<sup>15</sup> For *arcya*, see Whitney, *Sanskrit Grammar*, §900a.

<sup>16</sup> In S he went away with the woman since he heard that her husband was returning. Mūladeva heard that else where and then played his last trick. In Ś apparently he went to Mūladeva without the woman after her husband had returned.

<sup>17</sup> In S the king told Mūladeva that he did not know where the girl was and fearing that the brahman would curse him gave up his daughter. In K also he gave his daughter through fear of a curse. In Ś the king told Mūladeva what had really happened and then through fear of a curse gave up his daughter.

putrene 'śyate sai 'va maya tasmai<sup>68</sup> dātavya tato dhūrtavaromūla-  
devo rūpadharam<sup>69</sup> śaśidevam abravīt putra, vinītasya<sup>70</sup> nṛpater  
vacanam śṛnu tṛda<sup>71</sup> śaśideveno 'ktam tāta, yady etac chrotavyam  
tada rājā<sup>72</sup> nijakanyām śaśiprabham mahyam dadatu tac chrutvā rājā<sup>73</sup>  
brahmapadhabhayāc chaśiprabhām kanyām dvijaputrāya dadau

tatas tām ādāya mūladevaśaśidevau svavāsam ājagmatuh tadanīm  
manahsvamī vadatī tāta<sup>74</sup> mūladeva, mama prānādhikā śaśiprabhā  
bhavatā 'nītā mamā 'bhilaṣṭasiddhir bhūtā śaśideveno 'ktam  
kim aho sa<sup>75</sup> rājā mahyam śaśiprabhām dattavān asyāḥ pānigrahanam  
mayā kartavyam tat katham ayogyam<sup>76</sup> etādṛśam vadasī manah-  
svamī<sup>77</sup> vadatī iyam śaśiprabhā mama bharyā, pura yataḥ mayā<sup>78</sup>  
parinītā tad<sup>79</sup> bhavan katham etādṛśam vadatī śaśidevo<sup>80</sup> vadatī  
bhaṭṭaputra, caurikayā 'syam<sup>81</sup> gāndharvavivāhaḥ<sup>82</sup> kṛtaḥ tena kim  
ayāt mahyam rājā sveccayā dattavān tau śaśidevamanaḥsva-  
mināv anyonyam kalaham kurvānau atah

vada rajan śaśiprabha kasya bhārya bhavatī rājā<sup>83</sup> vadatī śṛnu  
re vetāla manahsvāmīna yat kṛtam tal lokadvayaviruddham eva  
pitṛā sa<sup>84</sup> śaśidevāya datta atah śaśidevasya bhārya bhavatī iti  
vadatī bhūpāle vetālaḥ śinśapāvṛkṣe punar lalāga

iti<sup>85</sup> trayodaśavetālakathāprahandhaḥ

### STORY 14<sup>1</sup>

atha rājā<sup>2</sup> punar ānyamāno vetālaḥ katham aparām kathayati

deva, kanakapurānamni nagare mahātmā yaśodhano<sup>3</sup> nāma rājā ba-  
bhuva tasya rajye mahādhanō ratnadatto<sup>4</sup> nāma vanik<sup>5</sup> tasthau  
tasya sarvalakṣanasampanna kanyaka<sup>6</sup> bhūta tasya nāmakaranādī-

<sup>68</sup> HO tasya

<sup>69</sup> P for r° ś° śaśidevarūpadharam  
V om rūp°

<sup>70</sup> P vinītya

<sup>71</sup> P tat śrutvā

<sup>72</sup> P om

<sup>73</sup> P dea

<sup>74</sup> PV om

<sup>75</sup> HO ayogya etādṛśī v° P ayogyam  
vadatī V ayogyām etādṛśīm v°

<sup>76</sup> P tat śrutvā m°

<sup>77</sup> P om

<sup>78</sup> P tad bhayān k° HO tat bh° k°  
etādṛśī bhavasi V tai k° etādṛśīm  
vadatī

<sup>79</sup> P tat śrutvā ś°

<sup>80</sup> P s° bhavatā

<sup>81</sup> PV gandr°

<sup>82</sup> P tat śrutvā r°

<sup>83</sup> P om

<sup>84</sup> W iti jambhalaviracitam kathapam-  
cīsake caturdaśo vetālaḥ

<sup>85</sup> Not in W

<sup>1</sup> P om

<sup>2</sup> HO 'dhanī

<sup>3</sup> HO 'dalla

<sup>4</sup> HO vanikas

<sup>5</sup> P kanya V kanyakāikā



prince of rogues, Mūladeva, said to the disguised Śaśideva "Son, hearken to the words of the courteous king" Śaśideva replied "Father, if I must listen to them, then let the king give me his daughter Śaśiprabhā" Hearing that the king through fear of causing a brahman's death gave his daughter Śaśiprabhā to the brahman's son

Mūladeva and Śaśideva took her and went to their dwelling Then Maṇaḥsvāmin said "Father Mūladeva, you have brought Śaśiprabhā who is dearer to me than life itself My desire has been accomplished" Śaśideva said "What! the king gave Śaśiprabhā to me I shall marry her Then why do you say such an improper thing?" Maṇaḥsvāmin replied "This Śaśiprabhā is my wife, since I married her before Then why do you say such a thing?" Śaśideva said "Bard's son, by thievish means you have made a gandharva-marriage<sup>18</sup> with her What would that be worth? The king gave her to me of his own free will" Śaśideva and Maṇaḥsvāmin quarrelled with each other

"Speak, king Whose wife is Śaśiprabhā?" The king said "Listen, goblin What Maṇaḥsvāmin did is forbidden in both this world and the next Her father gave her to Śaśideva Therefore she is Śaśideva's wife"<sup>19</sup> While the king was speaking thus, the goblin hung again on the śinśapā-tree

So ends the thirteenth story of the goblin

#### 14 HOW UNMĀDAYANTI BY HER BEAUTY CAUSED YAŚODHANA'S DEATH

Then as the goblin was being carried along again by the king, he told another story

Your majesty, in the city called Kanakapura<sup>1</sup> there was a noble king named Yaśodhana<sup>2</sup> In his kingdom there was a very wealthy merchant named Ratnadatta<sup>3</sup> To him was born a daughter endowed with

<sup>18</sup> This form of marriage, which seems to be little more than a legalized fornication, is so named because the gandharvas, who are the tutelary spirits of marriage are the only witnesses Penzer has an interesting note on this rite in *The Ocean of Story* vol 1 pp 87-88

<sup>19</sup> In S it is said that a thief as Maṇaḥsvāmin was in contracting a *gandharva* marriage has no lawful title to another's possessions In S it is said that the child within the girl's

womb will perform the rites to Śaśin's shade after he is dead In K Maṇaḥsvāmin is said to be a secret lover to whom her father had not given her, and so Śaśin is her lawful husband.

<sup>1</sup> = Golden city The MSS of K have *kanalākhye pure* In S *Vijayapura*

<sup>2</sup> = A fund of fame or whose wealth is fame In S *Dharmaśīla*

<sup>3</sup> = Jewel given In S unnamed

vase ye ye samāgatās te te tām yauvanahīnām<sup>7</sup> apī samālokya kāmapi-  
ditā bhūtāḥ atas<sup>8</sup> tasyā unmādayanti namā 'bhūt atha tasyām  
rūpayauvanasampannāyām sa ratnadatto yaśodhananṛpater antīkam  
gatve 'dam vadati deva, mama kanyā unmādayanti dvatrīṣṣallakṣaṇo-  
petā bhavātām eva yogyā atas tām ānayatū deva tac chrutva 'yān  
rājā harṣitaḥ strīlakṣanavedinam brāhmanam ekam lakṣanavatīm  
draṣṭum prasthāpitavān sa<sup>9</sup> brāhmano nṛpaniḍeśād ratnadattasya  
gṛham gatvā tām unmādayanti sarvalakṣanasanīyuktām<sup>10</sup> trilokya-  
mohinīm vidyādharīm itā<sup>11</sup> 'valokya cintitavān yady enām sarva-  
lakṣanasampannām unmādayanti rājānam jñāpayāmi tadai 'nam  
kanyām āśādyā rājā sarvamahādevī<sup>12</sup> tyakṣyati<sup>13</sup> muktarājyacinto<sup>14</sup>  
'pī bhaviṣyati ato<sup>15</sup> nīlakṣanām jñāpayām āsa tato rāja tām na  
nītavan ato<sup>16</sup> ratnadattaḥ senānīranadhavalāya<sup>17</sup> dattavān

athai 'kadā madhumāse sa rājā pauraṇān vibhāya<sup>18</sup> pradoṣa itas  
tataḥ kṛdām kurvan vidyate tado<sup>19</sup> 'nmādayanti manase 'ti cinti-  
tavati rājā yaśodhano 'yam nīlakṣanam kṛtvā<sup>20</sup> mām na nītavān  
tad idānīm<sup>21</sup> divyālakṣanam paridhāya 'tmānam darśayāmi tato  
rājo 'ccaiṣṭhanam<sup>22</sup> āruhya tam ālokya kāmapiḍito dhāvakam aprachat  
ke 'yam iti teno 'ktam deva, sai 'śā ratnadattasya duhito 'nmāda-  
yanti yā senānīranadhavalena vivahitā iti<sup>23</sup> śrutvā rājā strīlakṣana-  
vedine<sup>24</sup> brāhmanāya kruddhvā katham apī nījāntahpuram gatvā vihi-  
tasarvabhogatyāgas<sup>25</sup> tām eva dhyāyāns tasthau

tato dhāvakena<sup>26</sup> manase 'ti cintitam rājā ranadhavalasya patnīm  
avalokya<sup>27</sup> kāmanaladagdha<sup>28</sup> iva<sup>29</sup> bhūto<sup>30</sup> 'eti tad aham ranadhava-  
lam jñāpayāmi yathā tam āntya dadāti iti<sup>31</sup> kṛtvā ranadhavalam

<sup>7</sup> O yauvanam

<sup>8</sup> P atah sē nāmā u<sup>8</sup> bhūt V om  
sentence V calls her unmādinī  
throughout

<sup>9</sup> HO sa nṛp<sup>9</sup> \*lokya brahma  
ṇena cintitam V atah tena nṛp<sup>9</sup>

<sup>10</sup> lokya brāhmaṇena cintita

<sup>11</sup> P \*kṣāpayuktām

<sup>12</sup> P nīlōkya HO om ita

<sup>13</sup> P sarvadēvyas V sarvamahādevīm

<sup>14</sup> HO tyakṣati

<sup>15</sup> PV muktavāhyacinto

<sup>16</sup> P ato jñāpayāmi nīl<sup>16</sup> j<sup>16</sup> a<sup>16</sup> V  
ato nīl<sup>16</sup> jñāpayāmi

<sup>17</sup> P tato

<sup>18</sup> P tam s<sup>18</sup> O calls him pauraḍhala  
throughout

<sup>19</sup> HO om v<sup>19</sup> P om pradoṣa V for  
vīh<sup>19</sup> vidyate avalokayan pradoṣa

<sup>20</sup> t<sup>20</sup> paribhramati

<sup>21</sup> V tasminn eva kālē sē unmādinī tām  
rājānam draṣṭvā manasā cinti<sup>21</sup>

<sup>22</sup> PV jñātvā

<sup>23</sup> P yadidānīm

<sup>24</sup> V atyuccalaram sth<sup>24</sup>

<sup>25</sup> P tat V om

<sup>26</sup> P kruddhah for kruddhiḥ V veda  
nam brāhmaṇam praiṣṭuḥ

<sup>27</sup> P om tyagas

<sup>28</sup> O dhārakena

<sup>29</sup> P samālokya

<sup>30</sup> P \*nalapadita

<sup>31</sup> V om

<sup>32</sup> P for bhūtoḥ aste V bhutah

<sup>33</sup> V for sentence iti cintayitvā sa  
ranadhavalasampam gatvā tam sar-  
varitāntam nivedayām āsa

all the auspicious marks On the day on which she was named, "all who had come were struck with love when they saw her, unmarried though she was Therefore she was given the name Unmādayantī (= hewitching) <sup>4</sup> When she had attained the full development of young womanhood and beauty, Ratnadatta went into the presence of king Yaśodhana and said "Your majesty, my daughter Unmādayantī is possessed of the thirty-two auspicious marks and is fit only for you So let your majesty take her" <sup>5</sup> Hearing that, the king joyfully sent a brahman who knew the points of female beauty to look at the woman who was said to possess these points The brahman at the king's command went to Ratnadatta's house and when he saw that Unmādayantī possessed all the marks, charmed the three worlds, and was like a vidyadhari, he thought "If I inform the king that this Unmādayantī possesses all the marks of beauty, then the king will cleave to this girl and abandon all his queens He will also give up his care for the kingdom" Therefore he informed him that she lacked the auspicious marks Hence the king did not marry her Ratnadatta then gave her to the general Ranadhavala <sup>6</sup>

One day in the month of spring the king absented himself from the townsfolk and was playing about in the evening here and there Then Unmādayantī thought thus in her mind "This is king Yaśodhana who considered that I lacked the auspicious marks and did not marry me So now I shall put on splendid ornaments and show myself to him" Then when she had climbed to a high place, the king saw her and smitten with love asked his attendant <sup>7</sup> "Who is this woman?" He said "Your majesty, this is that daughter of Ratnadatta's, Unmādayantī, who was married by general Ranadhavala" Hearing these words the king was angry with the brahman who was a judge of female beauty and when he had managed with difficulty to get to his palace, he abandoned all food and continually pined for her alone

The attendant then reflected "The king, having seen Ranadhavala's wife, seems to be burnt by the fires of love I shall inform Ranadhavala so that he may bring her and give her to him" Thinking this he told

<sup>4</sup> In the other versions she is called Unmādinī which has the same meaning

<sup>5</sup> For the construction, see Intro §8

<sup>6</sup> = Dazzling white in battle In the

other versions Baladhara The MSS of K vary between Baladhara and Varadhara

<sup>7</sup> On dhāvaka see Intro §8

abravīt tac chrutvā ranadhavalah sahasa gatvā<sup>32</sup> rājānam abravīt deva, tām unmādayantīm<sup>33</sup> tubhyam aham samarpayāmi rājā tad-gatamanaso<sup>34</sup> 'pī lokadharmam vicintya hrūte sa<sup>35</sup> mītram yo nīrā-mayet pāpāt sa evā 'mītyaḥ tad bhavatā katham etan mayi bhan-yate ranadhavalo<sup>36</sup> vadati deva, yadī tām bhavān<sup>37</sup> na svīkaroti tadā 'ham yasmai kasmā cid dūsyāmi tām<sup>38</sup> tathā 'pī rājā tam na nītavān tasyā virahena rājā paralokam agat tato<sup>39</sup> ranadhavalo 'pī ha<sup>40</sup> hā kṛtvā prānāns tatyāja ranadhavalo<sup>41</sup> mṛta unmādayantī mṛtā

vada rājan yaśodhano<sup>42</sup> mahāsattvaḥ kim vā ranadhavala unmada-yanti<sup>43</sup> ca rājā vadati śṛṇu re vetāla sevakanām ayam eva dharmo yat prabhukārye prānāns tyajanti<sup>44</sup> striyaś ca svabhavataḥ pati-vartmagāḥ kim tu rāja yaśodhano mahāsattvo yatas tām āśādyā 'pī paralokam anucintya tatyāja param prānāns ca tatyāja nṛpatav<sup>45</sup> iti vādinī sa vetālaḥ śiśūpālāvṛkṣe punar lalaga

iti caturdaśavetālakathāprabandhaḥ<sup>46</sup>

### STORY 15<sup>1</sup>

atha punar anyamāno vetalaḥ katham aparām kathayati

deva, ratnāvati<sup>2</sup> nāma nagari pura<sup>3</sup> 'sit tatra candraprabho<sup>3</sup> nāma rājā bahhuva tasya rājye devasvami nāma vipras tasthau tasya

<sup>32</sup> P om

<sup>33</sup> P for unm<sup>o</sup> samarp<sup>o</sup> un<sup>o</sup>  
anīya tubhyam dasyamī

<sup>34</sup> PV <sup>o</sup>mand

<sup>35</sup> P sa mītra yo nīrāmayet etc V sa  
eta bandhur yo nuarayatī pāp<sup>o</sup>  
'matyaś ca Remains of a proverbial  
stanza

<sup>36</sup> P talor<sup>o</sup>

<sup>37</sup> P om

<sup>38</sup> PV om

<sup>39</sup> P tatha

<sup>40</sup> PV for hā ha ha heta

<sup>41</sup> P r<sup>o</sup> ca mrlau u<sup>o</sup> m<sup>o</sup> HOV ca after  
unm<sup>o</sup>

<sup>42</sup> P kim y<sup>o</sup>

<sup>43</sup> P kim u<sup>o</sup> ca V athava u<sup>o</sup>, om ca

<sup>44</sup> HOV tyajati

<sup>45</sup> HO tet<sup>o</sup> punah ś<sup>o</sup> punar l<sup>o</sup> P iti  
vadati rājanī tet<sup>o</sup> ś<sup>o</sup> punar l<sup>o</sup> V sa P  
with rajni

<sup>46</sup> P <sup>o</sup>daśa tet<sup>o</sup>

<sup>1</sup> Not in W

<sup>2</sup> V ratnavati

<sup>3</sup> P <sup>o</sup>prabha

Ranadhavala When he had heard that, Ranadhavala came quickly and said to the king "Your majesty, I will give Unmādayanti to you" The king, though his heart yearned for her, thought of the law of the world and said "He is a friend who restrains one from sin, and he, and he only, is a minister So how can you say this to me?" Ranadhavala said "Your majesty, if you do not accept her, I shall give her to anyone who comes along" Even so the king did not take her Because of his separation from her the king died Then Ranadhavala, lamenting "Alas! alas!" also gave up the ghost And when Ranadhavala died, Unmādayanti also died \*

"Speak, king Is Yaśodhana most noble or Ranadhavala and Unmādayanti?" The king said "Listen, gohṇin This is the one rule for servants, that they give up life in the service of their master And women by their nature follow the path of their husbands But king Yaśodhana is most noble, for although he could obtain her, he had scruples regarding the other world and gave her up, and gave up his life to boot"<sup>10</sup> While the king was saying this, the gohṇin hung again on the ānāpā-tree

So ends the fourteenth story of the gohṇin

## 15 HOW HARISVĀMIN AND HIS TEACHER LOST MAGIC POWER<sup>1</sup>

Then as the gohṇin was being carried along again, he told another story

\* In the other versions he says that he will put her in a temple as a prostitute The king thereupon threatens to punish him if he does so

\* In S she does not die

<sup>10</sup> S has a long attack on kings in general and K a shorter one before they say that the king was noblest S and K do not include the woman in the riddle

<sup>1</sup> This version is highly unattractive and differs widely in important details from the other versions S is in outline as follows The young brahman was befriended by a Śaiva ascetic, who by the aid of magic summoned up a city and a beautiful girl which vanished every morning The brahman asked that the magic power be bestowed upon him The ascetic warned him that when he was submerged in the

water, he would live a new life for twenty four years from birth and would form family ties Then when roused by the instructor, he must plunge into the fire which would be prepared in the world of illusion When this had happened the brahman thought with grief of the family which he had attained and plunged into the fire which seemed cool When he had emerged from the water the ascetic realized that some mistake had been made and found that the magic (Vidyā personified) no longer presented herself to him In the solution the pupil failed because of his irresolution at the moment of entering the fire and the ascetic because he had an unworthy pupil K is practically as S but contains more detail as to the life under water and in particular says, as our version does that the wife died

putro harisvāmī nāmā<sup>4</sup> 'bhavat sa pituh sarvasvam dyūtena vinaṣṭam  
kṛtvā 'pi dyūtam na tyajati atha śīstikena<sup>5</sup> dhṛtvā nānāyatnenā 'pi  
kum cin nā 'sādyā dandena tādito mūrchām āsādyā patitah tataḥ  
śīstiko<sup>6</sup> bhayāḥ jale nimagnam tam kṛtvā 'nupalākṣitaḥ svagrham  
agamat sa harisvāmī jalam prāpya katham<sup>7</sup> api prāptajīvano bhūtvā  
tatra snātvā dyūtaparityāgārtham pratijñām akarot grham ca  
tatyāja tadārahya bhagavantam arcayitvā kṛtaphalamūlāharaḥ<sup>8</sup>  
kālam nayamāna<sup>9</sup> āste atha tam pranatam bhagavān mahākālo  
'hravīt. hho divijaputra, prīto 'smi tvām aham sukham anuhhāva-  
yami tac chrutvā vipreno 'ktam bhagavān eva pramānam mayā  
kim vaktavyam<sup>10</sup>

tato nidrākālenā 'sya mastake hasto nyastaḥ tato harisvāmī nidrā-  
gato hhūtvā svapne divyanagaram āsādyā bhāvānuraktavidyādharī-  
śatena<sup>11</sup> nānāsukham anuhhūya parām prītim āsādyā prabuddho 'yam  
svapnam<sup>12</sup> iva nītavān pratidinam evam yāti paśyati ca tato 'yam<sup>13</sup>  
harisvāmī nidrāgataḥ bhagavantam<sup>14</sup> ahhyadhāt: bhagavan, yadi mayy  
anukampā vidyate tadā mantram ekam mahyam dadātu<sup>15</sup> bhavān  
mahākāleno<sup>16</sup> 'ktam vatsa, nijaparavihḥāgo yasya puruṣasya nā 'sti  
tasminn eva mantrasiddhir bhavati<sup>17</sup> tathā 'pi divijo nānāyatnam āca-  
ratī prahandhātīśayena<sup>18</sup> bhagavān<sup>19</sup> vadati divija, siprānadīm gatvā  
tuhhyam aham mantram dāsyāmi tatas tasya<sup>20</sup> jale nimajjyā 'gnau  
praveśam ācāryā 'gnijalābhyām samahhāge hhūte tava mantrasiddhir  
bhaviṣyati iti mantram adāt

<sup>4</sup> P nāmā

<sup>5</sup> O śīstikena P śīstikena

<sup>6</sup> O śīstī H O V \*kena

<sup>7</sup> H O om k\* api prāptā

<sup>8</sup> P om phala

<sup>9</sup> P nayann

<sup>10</sup> P kartavyam

<sup>11</sup> H O tarānur\* V rūpanurjitatī-  
bhuranaridyā ih\*

<sup>12</sup> P harisvāmī so\*

<sup>13</sup> H O 'ham

<sup>14</sup> H O nidrāgataranīar P om nidr\*

<sup>15</sup> P om

<sup>16</sup> P tat chrutā m\*

<sup>17</sup> P na bh\*

<sup>18</sup> P tataḥ p\* H O 'śaye V nirban-  
dhātīśayena

<sup>19</sup> H O bhārān

<sup>20</sup> P tatā

Your majesty, there was formerly a city called Ratnāvati<sup>2</sup>. In it there lived a king named Candraprabha<sup>3</sup>. In his kingdom there was a brahman named Devasvāmin<sup>4</sup>. He had a son named Harisvāmin<sup>5</sup>. He, although he had squandered all his father's property by gambling, did not give up gambling. The keeper of the gambling-house<sup>6</sup> arrested him and since he got nothing from him even with numerous efforts, he beat him with a club, and Harisvāmin fainted and fell down. Then the keeper of the gambling-house because of fear threw him in some water and unseen by anyone went home. Harisvāmin, when he had fallen in the water, somehow managed to come to life again and when he had bathed there, he made a vow to abandon gambling, and he left home. Beginning from that time he spent his time worshipping Śiva,<sup>7</sup> with fruit and roots as his only food. The illustrious Śiva said to him then as he bowed himself before him: "Brahman's son, I am pleased. I shall cause you to enjoy happiness." Hearing that the brahman said: "The illustrious one alone decides. What can I say?"

Then while he was asleep a hand was placed on his head. Harisvāmin, having gone to sleep, came in a dream to a divine city and with hundreds of passionately devoted vidyādhari he enjoyed manifold pleasures and attained the highest joy. When he awoke, he seemed to be living in a dream. Every day he went thus and saw this sight. Then Harisvāmin having gone to sleep addressed the illustrious god: "Oh god, if you have compassion upon me, give me a charm." Śiva said: "Son, only that man who feels no difference between himself and others can successfully perform a charm." Even so the brahman persisted in his request. Because he was persistent, Śiva said: "Brahman, going to the river Sīprā I shall give you a charm. When you have plunged in the water of that river and have entered the fire and the fire and the water have shared equally in you, you will successfully perform the charm." So saying he gave him the charm.

of a snake-bite and was revived with half of her husband's life. Ś is practically the same in the preliminaries. The charm has to be attained by entering the water and then a fire on the bank of the river. The brahman insisted upon visiting his family before he entered the fire, and the charm failed. The solution is as in Ś.

<sup>1</sup> = Possessing jewels. In Ś and Ś Ujjayini.

<sup>2</sup> = Having the glory of the moon. In Ś Mahāśana.

<sup>3</sup> = Whose lord is god. In Ś Devasvāmin.

<sup>4</sup> = Whose lord is Hari. In Ś Candraprabha, in Ś Guṇākara.

<sup>5</sup> The meaning of *śatika* can only be guessed, see Intro §8. The context demands something like "keeper of a gambling house." For it Ś has *śatika*, while K attributes the beating to gamblers. The incident is omitted in Ś.

<sup>7</sup> The god is called either Mahākālā or Bhagavat in the text.

atha prāptamantro harisvāmi sahasā nagaram ekam apaśyat tatra<sup>21</sup>  
 vidyādharam ekam vivahya tayā saha nānāsukham anubhavan kālam  
 anaṣit tasyām<sup>22</sup> hahavah putrah kanyāś cā 'neno 'tpādītāḥ athai  
 'kadā sarpena daṣṭa<sup>23</sup> sā paralokam gatavati<sup>24</sup> tatas tām śmaśāne  
 nitvā harisvāmī vilapans tiṣṭhati etāvati samaye vidyādharas tam  
 dvijam śokena vilapantam avalokyā 'bravit dvija, yady eṣā na jivati  
 tadā 'syāh<sup>25</sup> śokena tavā 'pi jīvanam na dṛśyate atah svīyam ardhāyur  
 asya dātum svīkuru tadā vidyāprabhāvena vayam etām jīvayāmah  
 tathā<sup>26</sup> rūdhānām vidyādharānām vacanam ākarnya tathā svīkṛtam  
 atha tayā jivitam<sup>27</sup> tayā saha grham āgatiya sukhena<sup>28</sup> tasthau  
 atha tena mantrena jalād utthāyā 'gnipraveśākṣamo<sup>29</sup> 'bhavat atha  
 punar gatvā tam<sup>30</sup> eva bhagavantam mantrasiddhyartham ahhyar-  
 thayat tadānim mahākālo 'pi mantrasiddhihino 'bhavat

vadatu deva katham mahākālo<sup>31</sup> mantrahino 'bhavat rājā vadati:  
 śṛṇu re vetāla śiṣyadoṣena gurur api doṣavān atah<sup>32</sup> so 'pi mantra-  
 hino 'bhavat iti nṛpater maunabhaṅgam kṛtvā vetālaḥ śiśūśāpāvṛkṣo  
 punar lalāga

iti pañcadaśo<sup>33</sup> vetālakathāprabandhaḥ

### STORY 16

atha punar ānīyamāno vetālaḥ kathām aparām kathayati:

deva, karkatapurānātmnī<sup>1</sup> nagare sūryaprabho<sup>2</sup> nāma narapatir āsit  
 tasya rājye dhanadatto nāma vanuk prativasati tena hiranyavati-

<sup>21</sup> P *attha*

<sup>22</sup> P *tasyā*

<sup>23</sup> H *damṣṭrā* O *damstrā*

<sup>24</sup> P *gatā*

<sup>25</sup> PV *ad asyāh*

<sup>26</sup> O for *t\* r\**, *rathārūḍh\** V *tathā*  
 vidyādharasya vacanam ākarnya haris-  
 svāmī svīkṛtam sā vidyādhari ca  
 mantraprabhāvena jivitā sa ca tayā  
 saha grham etc

<sup>27</sup> P for *j\* t\**, *jivitayā*

<sup>28</sup> P *om*

<sup>29</sup> HO *\*śakṣ\**

<sup>30</sup> HO *fram*

<sup>31</sup> P *\*kālopi*

<sup>32</sup> O *tatah*

<sup>33</sup> PV *\*daśa*

<sup>1</sup> In W *karkatapura*

<sup>2</sup> P *\*prabhā*



When he had received the charm, Harisvāmin immediately saw a city. There he married a vidyādhari and passed the time enjoying various pleasures with her. She bore to him many sons and daughters. Then one day she was bitten by a serpent and died. Harisvāmin took her to the cemetery and stood lamenting. At that time a vidyadhara saw the brahman lamenting because of his grief and said "Brahman, if she does not live, through grief for her you also will not live. Therefore agree to give her half of your own life." Then by the power of our magic we will bring her to life." When he had heard these words of the vidyādhara who were famed in this way (i.e. as possessors of magic), he so agreed. Then she was made to live. With her he went home and lived happily. As he rose from the water because of that charm, he was unable to enter the fire. So he went back and asked Śiva himself for the fulfilment of the charm. Then even Śiva was unable to perform the charm.

"Let your majesty speak." Why was Śiva bereft of the charm?" The king said "Listen, goblin. Because of a pupil's deficiency the teacher also becomes deficient. Therefore he also lost the charm." When the goblin had thus caused the king to break silence, he hung again on the śiśāpā-tree.

So ends the fifteenth story of the goblin.

## 16 HOW DHANAVATI'S SON HAD THREE FATHERS

Then as the goblin was being carried along again, he told another story.

Your majesty, in the city called Karkatapura<sup>1</sup> there was a king named Sūryaprabha.<sup>2</sup> In his kingdom lived a merchant named Dhana-

<sup>1</sup> It is possible that a different solution from the one actually given is intended in this version. It is said before that the fire and the water were to share equally in the brahman and perhaps, though the text does not make it clear, it is meant that the entrance into the two elements symbolizes the giving of half the man's life to each. If so, his giving half (the remaining half) of his life for his wife would invalidate the magic symbolism and the value of the charm. This same solution would be

possible for K also.

<sup>2</sup> For the construction, see Intro §8.

<sup>3</sup> = Crab-city. In S Vakrolaka. In K the MSS read variously Kaṅkolaka, Vaṅkolaka, and Vaṅkālaka. The second form may be Prakritic for Vakrolaka, Vaṅkālaka is only a mistake. W has Karkolapura, for which S has the Prakritic equivalent.

<sup>4</sup> = Brilliant as the sun. In S Sundara.

nāmadheyāyam<sup>3</sup> patnyam dhanavatī nama kanyo 'tpādītā atha<sup>4</sup>  
'kada dhanadattasya sarvasvam daivavaśād vinaṣṭam abhavat abhā  
vato 'yam dhanadatta ṛnādi<sup>5</sup> kṛtvā paralokam agat atho 'ttamarnena  
'sya patnī putrisametā tadanīm<sup>6</sup> baddha hīranyavatī manase 'ti cin-  
titavatī aham kumartham<sup>7</sup> baddhā nivasāmi tad imam dhanavatīm  
ādāya patisuhṛttamasya<sup>8</sup> grhe tiṣṭhāmi sa me snehāt palanam  
ācarisyati

iti duhitaram ādāya ratrau gacchantī vidyate anantaram śulasthi-  
ta<sup>9</sup> caurāḥ kanyām avalokyā 'bravit mātār, imam kanyam mahyam  
dehi bahutaradhanam iha vidyate tan nayatu bhavatī śrutva<sup>10</sup>  
sā hrute vatsa, śulasthitasya<sup>11</sup> bhavato 'syāh<sup>12</sup> paṇgrabanena kim  
kartavyam cauro<sup>13</sup> vadati matar, madyadhanena bhadratarapurū-  
ṣasya bījakrajanam<sup>14</sup> acarya tena<sup>15</sup> 'va puruṣena samam imām<sup>16</sup> kṛdayi-  
ṣyasi tadutpannena kṣetrājaputrena<sup>16</sup> mama paralokasauhṛdyam kar-  
tavyam tac chrutvā hīranyavatī tena nirdiṣṭasauvarṇany ādāya  
caurāya dhanavatīm<sup>17</sup> vivahena dattavatī vivāham kṛtvā caurāḥ  
sahasa paralokam agat hīranyavatī putrisameta tāmraliptikānivā-  
sināḥ suhṛtkumārasya<sup>18</sup> grham gatavatī tam<sup>19</sup> mitrapatnīm putrisa-  
metam avalokya vividhadarena samāśvāsya nītvā patnyam<sup>20</sup> samarpi-  
tavan patyur nideśat sa tām prasarakavithukām nītvā krayavikrayār-  
tham prasthūpitavatī taya nīyukta sa putrī<sup>21</sup> tatra sthita

ekadā prasāravibhīṣṭam<sup>22</sup> dhanavatīm dṛṣṭvā<sup>23</sup> somasvāmī nāma  
brahmanaḥ kamapidito 'bhavat dhanavatī ca dvijam<sup>24</sup> manoharam  
alokya madanavihvala mātaram abravīt hīranyavatī caurasya vaca-  
nam smṛtvā vividhadarena bījakrajapūrvakam<sup>25</sup> somasvāminam ānīya  
kṛdayam asa somasvāmī ca garbham dattva paralokam agamat

<sup>3</sup> P hīranyavatīyām

<sup>4</sup> H tathai

<sup>5</sup> V ṛnādīm P ṛnādikam

<sup>6</sup> P b\* twice, om tadanīm V b\* t\*

<sup>7</sup> PV ita k\*

<sup>8</sup> P madyapatī\* V madyapatīprī  
yasuhṛt\*

<sup>9</sup> HV śunyasā\* In W śulasth\*  
throughout

<sup>10</sup> P tat śr\*

<sup>11</sup> HOV ānīya\*

<sup>12</sup> O sya

<sup>13</sup> P tatā c\*

<sup>14</sup> PV \*krayam O jībakra\*

<sup>15</sup> HO ayaṁ ākṛdayiṣyati P kṛdaya  
ṇsyati

<sup>16</sup> HO kṣetrāja\*

<sup>17</sup> HO \*rati

<sup>18</sup> HO suhṛtāḥ lum\* V patisuhṛtta-  
masya

<sup>19</sup> P om this and next sentence

<sup>20</sup> HO patnīm

<sup>21</sup> P saputrīkā

<sup>22</sup> P prasarako\* V prasāravitā  
kāsth\*

<sup>23</sup> I ālokyā

<sup>24</sup> P tam do\*

<sup>25</sup> For bīja\* abhyadhāt 4 lines  
down HO bījakrayā (O jībakra\*) rā  
jadvārī sthāsyaṣi ity etc V bījakra  
yārthārṇ brāhmaṇam anuruddharati  
tatsaṅgamena ca dhanavatīyāḥ putrīka  
jātāḥ tadā ca kātyāyanī deṇī rājad vāri  
bālakasya vakṣarṭhaḥ hīranyavatīm  
ādāya nṛpam abhyagāt

datta<sup>3</sup> To him his wife, named Hiranyavati,<sup>4</sup> bore a daughter called Dhanavati<sup>5</sup> Now once Dhanadatta, as fate willed it, lost all his property In consequence of his having nothing, he fell into debt and other difficulties and finally died His creditor then retained his wife with her daughter Hiranyavati reflected "Why do I live in confinement? With Dhanavati I shall live in the house of my husband's best friend He through affection for me will protect me"<sup>6</sup>

Thinking thus she took her daughter and was just going off at night, when straightway an impaled thief saw the daughter and said "Mother, give this girl to me A great treasure is here Take it" She replied "Son, what use is marriage with her to you who are impaled?" The thief said "Mother, you shall purchase the seed of a nobler man with my treasure and let her sport in love with that same man The son whom that duly appointed man begets will do me good offices in the other world" Hearing that Hiranyavati took the gold that he pointed out and gave Dhanavati to the thief in marriage When the thief had married her, he died at once Hiranyavati went with her daughter to the house of a friendly young man who lived in Tāmraliptakā<sup>7</sup> When he saw his friend's wife with her daughter, he consoled her with various marks of respect and took and entrusted her to his wife At her husband's command she took her to the street of the traders' shops and sent her forth to buy and sell The daughter stayed there under her orders

One day a brahman called Somasvāmin<sup>8</sup> saw Dhanavati in the street of the traders' shops and was smitten with love And Dhanavati, seeing the attractive brahman, was agitated with love and told her mother Hiranyavati, remembering the thief's words, with great respect brought Somasvāmin after purchasing his seed and allowed him to make love to Dhanavati Somasvāmin, when he had got her with

<sup>3</sup> = Wealth given In S Dhanapāla in K Dhanadatta, who lived in Tāmra-līptikā His wife went later to Vakrolaka In S the merchant is Dhana-kṣaya, who had a daughter Dhanavati who married a merchant Gaurīdatta of the city of Alakā She later returned to Kaṅkola.

<sup>4</sup> = Possessing gold

<sup>5</sup> = Possessing wealth In S the daughter is Molini

<sup>6</sup> In S at the merchant a death (he had suffered no losses before) his wife was deprived of his property by his

relations, since the king did not protect her In S the incident is as in S, but the king backed the relations, as he did also in K.

<sup>7</sup> For the town see note 3 In S there is no friend, but she buys a house and lives there In S she built a house

<sup>8</sup> = Whose lord is Soma In S unnamed In S he is Maṇḍasvāmin the pupil of Viṣṇusvāmin and requires the money to give to a barlot named Maṇḍalavali In K he is Somasvāmin and his situation is much the same as in S

etavatī bhagavatīyā hīranyavatīyai svapno dattaḥ<sup>26</sup> hīranyavatī, tava putrī putram prasaviṣyati tam guptena nītvā rājadvārī sthāsyasi ity uktvā devī nṛpam abhyadhāt nṛpa, bhavān adya yam<sup>26</sup> śiṣum prāpnoti tam evā "nīya putram kariṣyati"<sup>27</sup> dhanavatīyāḥ putro jataḥ hīranyavatī<sup>28</sup> ca nṛjadeśād rājadvārī tathāvidham kṛtvā sthūtavatī rājā prātaḥsamaye tam prāpya putram kṛtvā mahiṣyai<sup>29</sup> samarpitavān

athā 'yam<sup>30</sup> dhanavatīputro<sup>31</sup> vardhamānaḥ sakalanītiśāstraśāstrābhyāsam kurvānas<sup>32</sup> tiṣṭhatī atha rājā vṛddhaḥ paralokam agamat<sup>33</sup> tatputro 'yam itī kṛtvā sarvair amātyair avanīpatir ayam kṛtaḥ tenai 'kadā gayāyām gatvā dattasya pindasya grahanāṛtibam hastatrayam utthitam abhūt<sup>34</sup> eko hastaś cauralakṣaṇānvitah aparohasto<sup>35</sup> vipralakṣaṇānvitah tṛtīyo 'vanīpaticehnanvitah tān avalokya kasmai pindā deyā itī samdehākulaḥṛdayaḥ kumāras<sup>36</sup> tasthau.

vadatu deva cauravīpranarendrānām madhye kas tasya pitā bhavati rājā vadati śṛnu re vetāla caura eva tasya pitā bhavati nṛpatāv itī vādinī vetālaḥ śiṣāpāvṛkṣe punar<sup>37</sup> lalāga

itī ṣoḍaśavetālakathāprabandhaḥ

### STORY 17<sup>1</sup>

atha punar ānīyamāno vetālo 'parapraśnam akārṣīt<sup>2</sup>

deva, citrakūṭanāmnī<sup>3</sup> nagare candrāvaloko<sup>4</sup> nāma rājā babhūva tasya mahādevī 'ndumatī<sup>5</sup> nāmā 'bhavat tayā saba rājā sukham anubhavans tiṣṭhatī ekadā 'sau rājā dyūtena sarvasvam vinaṣṭam kṛtvā suduhkhito hayam āruhyā 'ranyānam pravīṣya<sup>6</sup> śrantaḥ san manoharam

<sup>26</sup> HO *adyāyām*

<sup>27</sup> P \*atitī

<sup>28</sup> HO for sentence *h\* deśāt rājadvārī* (II *rājā dvārī*) *tathā kṛtanāvidham kṛtvā sth\** V *h\* ca devīnadeśād r\** etc as text

<sup>29</sup> P *mahādevīyām* V *patnyai*

<sup>30</sup> OP *tathāyām* V *athāsyā*

<sup>31</sup> V *dhanavatīyāḥ putro*

<sup>32</sup> V *kurran*

<sup>33</sup> O *agatī*

<sup>34</sup> P *om*

<sup>35</sup> P *devītyo, om hasto*

<sup>36</sup> P *om*

<sup>37</sup> PV *om*

<sup>1</sup> In HO numbered 18, with no story numbered 17 In PWV 17

<sup>2</sup> HO \**kutha*\*

<sup>3</sup> P *tantravaloko*

<sup>4</sup> In W *indrīcaraprabhā*

<sup>5</sup> P *om*

child, died At that time Devī<sup>9</sup> sent a dream to Hiranyavati "Hiranyavati, your daughter will bear a son You shall take him secretly and place him at the king's gate" When she had said this, the goddess said to the king "King, the boy that you find today you shall take and make your son" Dhanavati's son was born And Hiranyavati took him from her own place and put him in the way prescribed at the king's gate and waited The king found him in the morning and made him his son<sup>10</sup> and entrusted him to his chief queen

Then that son of Dhanavati's as he grew up engaged continually in the study of all the science of statecraft and arms The king grew old and died All the ministers, thinking "This is his son," made the boy king When he had gone on one occasion to Gayā,<sup>11</sup> and had offered the oblation to the dead, three hands rose to receive it One hand had the marks of a thief, another had the marks of a brahman, and the third had the signs of a king Seeing them the youth stood in doubt, thinking "To whom shall I give the offering?"

"Let your majesty speak<sup>12</sup> Of the thief, the brahman, and the king which is his father?' The king said "Listen, goblin The thief and he alone is his father'<sup>13</sup> As the king was saying this, the goblin hung again on the śinśapa tree

So ends the sixteenth story of the goblin

### 17 HOW THE BOY LAUGHED AS HE WAS BEING SACRIFICED<sup>1</sup>

Then as the goblin was being carried along again, he propounded another problem

Your majesty, in the city called Citrakūṭa<sup>2</sup> there was a king named Candrāvaloka<sup>3</sup> His chief queen was named Indumatī<sup>4</sup> With her the king continually enjoyed pleasure Once that king lost his property by gambling and because of his great grief he mounted his horse and en-

<sup>9</sup> In S Śiva sends the dream in S an ascetic appears in the dream In both versions a thousand gold pieces are left with the child at the king's gate

<sup>10</sup> In S the boy is named Candrababha

<sup>11</sup> At Gayā in Bihar the pious Hindu should perform *śrāddha* to his ancestors once during his lifetime

<sup>12</sup> For the construction see Intro §8

<sup>13</sup> In the other versions it is said explicitly that the brahman and the king were both paid for their services while

the thief was the girl's legal husband

<sup>1</sup> In the other versions the principal difference is the making of a gold statue as a reward for any man who would give his son

<sup>2</sup> = Wonderful peak

<sup>3</sup> = Looking like the moon In S Rūpasena

<sup>4</sup> = Full moon In the other versions he has no wife and in S it is said that he was unable to find a suitable wife This statement is omitted in K

sarovaram avalokya tatra snātvā jalapānam kṛtvā mṛnālādīkam khādītvā sarastīre tiṣṭhatī ity eva kālē kīyaddr̥ṣṭim dattvā<sup>6</sup> muner āśramam apaśyat tatra gatvā trailokyamohanīyākṛtim<sup>7</sup> munikanyām ālokya kāmapiḍito 'bhavat munikanyā ca tasmā abhyutthānam<sup>8</sup> cakāra tato rājā<sup>9</sup> 'darena kanyā pr̥ṣṭā. bho varavarṇini, kimartham ekākīny aranye vasasī<sup>10</sup> tasmān mām tvadadhīnājīvanam bhajasva rajan,<sup>11</sup> tasmīn kṣane munir āśramam āgamīsyatī tasmān mayā saha kathanenā 'lam<sup>12</sup> sugupte<sup>13</sup> deva<sup>14</sup> tiṣṭhatu paścāt tavā 'bhilaṣitam kartavyam kanyāvacanād rajā 'nyatra gataḥ kanyā tam rājānam dhyāyanti vidyate munir āgatya tām cintākulām<sup>15</sup> adhigamya papraccha tataḥ sā namramukhībhūya<sup>16</sup> lajjitā 'pī nṛpatigamanam<sup>17</sup> kathayām āsa tac chrutvā harṣitena muninā<sup>18</sup> rājānam āniya kanyā<sup>19</sup> dattā

atha tām preyasīm ādaya munin pranamya rājā svadeśam gatva<sup>20</sup> 'ste atha rātrau vaṭavṛkṣatale yakṣaḥ kanyāsahitam rājānam avocīt tvam mayā 'dya khādītvayaḥ rājā brute kas tvam teno 'ktam: yakṣo 'ham rajā 'ha tubhyam aham tatra<sup>21</sup> balim<sup>22</sup> dāsyāmi mām muñca yakṣeno 'ktam madabhipsitam balim dāsyasi<sup>23</sup> rajā vadatī ājñāpayatu deva yakṣeno 'ktam kumarabalim dāsyasi<sup>24</sup> rājā vadatī kena vidhinā balir deyaḥ yakṣo vadatī svechhayā yadi kumāro maranam icchatī tasya caranau mātā dadhātī bhavatā yady ātmanā tasya śiraś chidyate tadai 'va hi<sup>25</sup> tuṣṭo bhavāmi rājā tam eva svikṛtya svadeśam āgatyaī 'vamvidham balim kutrā 'pī nā 'sādya cintito vidyate

atha saptadīvasopari kumāraikena pitā bhanitah pitāḥ, nṛpakalyānartham mām tvam balim dehi tasya matṛpitṛbhyam yatnasahasrenā 'pī nivārito 'pī brute yady evam yuvābhyām na kartavyam tada<sup>26</sup> mayā 'tmaghātam kṛtvā martavyam rājāni mṛte sarvalokā nāśam gamīsyanti mayī mṛte kasya kim bhaviṣyatī tasmād etāvad dhar-

<sup>6</sup> P *kṛtā* V om *kīyad*, reads *nīkṣīpya* for *dattā*

<sup>7</sup> HO 'mohin' P *trailokyaloḥhanīyāk* V 'mohinīm kām cit

<sup>8</sup> HO 'tīhāyāḥ V ātīhāyāḥ

<sup>9</sup> HO *rājā*

<sup>10</sup> O *vasasī*

<sup>11</sup> For sentence, P *layoktāḥ rājān elasmīn aranye munir āg* V *rājan elasmīn eva kṣane munir etc*

<sup>12</sup> P om *k* 'i'

<sup>13</sup> HO *sugupte* P *guptena* V *sambhūto bhūta*

<sup>14</sup> V om

<sup>15</sup> HO *cintām*

<sup>16</sup> O 'khādāḥ' P 'lāhi sambhūya V 'kālī bhūta

<sup>17</sup> PV 'paler āgam'

<sup>18</sup> P *tena m*

<sup>19</sup> HO *kanyām adāt* V *kanyām abhyadāt*

<sup>20</sup> P *pacchann āste* V om *rājā*, reads *śad* *prati jagāma*

<sup>21</sup> P *sat* V *atru*

<sup>22</sup> HO om

<sup>23</sup> HO *dāsyati*

<sup>24</sup> P *mē d*

<sup>25</sup> P *tadai dham*

<sup>26</sup> For passage through *ācara* 4 lines down, HO *tadā magd* 'im' *kṛtvā nījakalyāṇācāraṇ* V *tadāham ātmaghātī bhaviṣyāmi* P as text with 'tmaghātam for 'tmaghātam

tered a great forest \* When he was tired, he saw a lake and after bathing there he drank water and ate lotus fibres and food of that sort and rested on the bank of the lake At that moment he looked a little way off and saw a sage's hermitage Going there he saw the sage's daughter,† whose beauty fascinated the three worlds, and was smitten with love And the sage's daughter rose up to do him honor Then the king respectfully asked the girl "Oh beautiful woman, why do you dwell alone in the forest? Take me whose life depends upon you" "Oh king, at this moment the sage will return to the hermitage Therefore stop talking to me But wait, your majesty, in a well hidden place‡ Afterwards what you desire shall be done" At the girl's bidding the king went away The girl remained pining for the king The sage when he returned, finding her disturbed in mind, questioned her She with downcast eyes, though she was embarrassed, yet told of the king's coming When the sage had heard that, he was glad and summoned the king and gave him his daughter

Then the king took his beloved and after doing reverence to the sage started to go to his own country In the night a demon§ said to the king who was with the girl at the foot of a banyan tree 'I shall eat you today' The king said 'Who are you?' He answered 'I am a demon' 'Then I will give you an offering,' said the king 'Let me go' The demon said 'You shall give me the offering that I desire' The king replied 'Let your honor command' The demon said 'You shall give me a boy as an offering' The king asked 'In what way must the offering be made?' The demon replied 'If of his own free will a boy accepts death his mother holds his feet, and you your self cut off his head, then only shall I be appeased When the king had won his consent and gone to his own country, he found such an offering nowhere and was puzzled

After seven days a boy said to his father 'Father, give me as an offering for the king's good fortune' Although his mother and father attempted to dissuade him even with a thousand efforts he said 'If you do not do this then I shall die by my own hand If the king dies, everyone will perish If I die what will happen to anyone? Where-

\* In the other versions he went hunting and was separated from his retinue

† In W and S she is Indivaraprabha in S the daughter of Kaṇva S and Ś but not K say that the sage instructed the king in the irreligious nature of hunting and caused him to abandon the practice

‡ For the construction see Intro §8

§ The yakṣa of this version is represented in the other versions by a brahmarakṣasa who in S is named Jvālā mukha In S the tree is not to be trespassed upon and the king is to be eaten for his unwitting fault In Ś the ogre wishes to eat the wife

¶ For the construction see Intro §8

mah katham tyājyah tato dharmam anucintya pitarau grbitvā rājani  
jñāpitam idam deva, mām dattvā nijakalyānam ācara tato rājā tām  
sarvān grhītvā yakṣasya sthānam<sup>27</sup> gatvā tena vidhinā kumārabalim  
dātum udyato bhūtvā brūte deva,<sup>28</sup> nijarakṣārtham iṣṭadevatāsmara-  
nam kuru tac cbrutvā kumāro hasati trikāla jñātvena<sup>29</sup> yakṣenā 'pi  
kumārasya bāsyam ākarnyo 'ccair aṭṭāṭṭahāsam akāri kumārabaliś  
ca na grbitaḥ<sup>30</sup>

deva,<sup>31</sup> kumārayakṣayor hāsyakāranam vada rājā vadati śṛnu re  
vetāla kumārena manase 'ti cintitam: mama mātāpitr̥bhyaṁ carana-  
keśā<sup>32</sup> dbṛtāḥ<sup>33</sup> ayam rājā svayam khadgam ādāya balim dātum  
udyato bhūtvā "ste. tathā 'py evam vadati. nijarakṣārtham<sup>34</sup> iṣṭa-  
devatāsmaranam kuru ity asya kumārasya hāsyalakṣanam yakṣo  
'pi tatkāranam avagamyā<sup>35</sup> 'cintayat. aho<sup>36</sup> kumāro 'yam yogyo basati:  
etāvati vipattikāle<sup>37</sup> ko me rakṣakṣamo bhaved iti hasitvā pṛito<sup>38</sup> bhūtvā  
kumāram paropakārinam svagrham prasthāpayām āsa iti vādinī  
bhūpāle vetālah<sup>39</sup> śinśāpāṇkṣe punar lalāga

iti saptadaśavetālakathāprabandbaḥ<sup>40</sup>

### STORY 18<sup>1</sup>

atha rājā vetālam śākhāmśākhām bhrāmam samkadarthyai 'kaśā-  
khāyām vidhṛtya sthitaḥ rājā prabandbenā "netum akṣamo bhūtvā  
khadgena śākhām uccbīdya śākhasametam vetālam skandhe kṛtvā

<sup>27</sup> P yaḷṣasth\* V y\* samīpam

<sup>28</sup> P deva kumāra nijakalyāṇapara-  
lāṣanārtham V kumāra nijakalyāṇār-  
tham, om d\*

<sup>29</sup> PV \*jñena

<sup>30</sup> V agrāhi

<sup>31</sup> P aha vetālo vadati d\*

<sup>32</sup> PV me c\*

<sup>33</sup> HO dhṛtā

<sup>34</sup> P \*kṣanārtham V nijakalyā-  
nārtham

<sup>35</sup> HO \*gamya cini\*

<sup>36</sup> PV om

<sup>37</sup> V vipattikāle

<sup>38</sup> O om p\* bh\*

<sup>39</sup> HO om

<sup>40</sup> HO ity aṣṭadaśavet\*

<sup>1</sup> In P and W only W is much fuller  
but is unusable I have given P's text  
without change For the 5 lines of  
introduction of the introduction to  
story 25



fore since duty requires just this, how can it be transgressed?" Then with his mind fixed on duty he took his parents and said to the king "Your majesty, give me and bring about your own good fortune" The king then took them all and went to the demon's place and when he was starting in the prescribed way to make an offering of the boy, he said "Godlike one, call upon your tutelary deity to protect you" Hearing that the boy laughed. The demon also, because of his knowledge of the past, present, and future, when he heard the boy's laugh, laughed very loudly. And he did not accept the offering of the boy.<sup>10</sup>

"Your majesty, tell me the cause of the laughter of the boy and the demon" The king said "Listen, goblin. The boy reflected thus 'My mother and father hold my feet and hair. This king himself has taken his sword and is prepared to give me as an offering. Nevertheless he says this 'Call upon your tutelary deity to save you.' That was the cause of the boy's laughter. The demon too, understanding the reason for it, thought 'Ah! this boy laughs fittingly, thinking 'At such a time of misfortune who could protect me?' Laughing for this reason and being pleased, he sent home the unselfish boy'"<sup>11</sup> As the king was saying this, the goblin hung again on the śinśapā-tree.

So ends the seventeenth story of the goblin.

## 18 HOW TWO LOVERS DIED FOR LOVE OF EACH OTHER<sup>1</sup>

Then the king, caring little for the goblin's continual motion from branch to branch, caught him on a single branch. The king, being unable to carry him off because of his firm grip, cut off the branch with

<sup>10</sup> In S the boy was apparently accepted by the ogre. At least, nothing is said to the contrary. In none of the other versions does the demon laugh.

<sup>11</sup> In the other versions the demon does not laugh and no reason has to be given for his laughter. The boy laughs because the others show such attachment to the body and the saṁsāra.

<sup>1</sup> Because of its lacunas P's text is almost unusable for comparison with the other versions. These agree fairly well with one another. The outline of the story is as follows. Ananigamañjarī was married to a husband who went away on a journey. She fell in love with Kamalākara and attempted to commit suicide since union with her beloved seemed impossible. Her con-

fidante saved her and went to Kamalākara to arrange a meeting. When he arrived Ananigamañjarī died of excessive joy. He then also died because he was forever separated from her. The husband returning died of grief because of his loss of her. In S all three were restored to life by Devī, who brought it about that the passion of the two lovers should vanish. In K the vanishing of their passion is not mentioned. In the solution the husband is said to have been most in love, for he gave up his anger with his wife because of his deep love and died of grief for her. Our version seems at the end to have neglected the husband entirely, though W seems to agree with the other versions.

mam cakruh tataḥ ko 'pi sujanas tān maraṇān nivārya,<sup>12</sup> brāhmaṇa-kumāra yuyam vidyābhyasam kuruta<sup>13</sup> tadā sarvasukham bhaviṣyati 'ty<sup>14</sup> uvaca tac chrutva maraṇavidher<sup>15</sup> niṣkramya vidyāśikṣārtham<sup>16</sup> gatavantah atha 'kada vidyām<sup>17</sup> jñātvā sarve muktā jñāsaṁ<sup>18</sup> arebhuḥ agrajeno 'ktam aham mrtāsthitasamcayanavidyam janāmi apareno<sup>19</sup> 'ktam mansaṇitasamcāraavidyām<sup>20</sup> jñāmi apareno<sup>20</sup> 'ktam nakhakeśadantasamcayanavidyam janāmi<sup>21</sup> caturtheno 'ktam jivayitum jñāmi<sup>22</sup> vidyājñāsaśikṣavo vyāghrāsthini samāsadya vyāghram<sup>23</sup> jivayanti<sup>24</sup> sma sarve<sup>25</sup> tataḥ prāptajivena vyāghrena catvāro bhakṣitah

vada rājan teṣāṁ madhye ko vadbabhāgi bhavati rājā vadati śṛṇu re vetāla jivadātā<sup>26</sup> vadhi<sup>27</sup> bhaviṣyati<sup>28</sup> nṛpatāv iti vādinī vetalaḥ śinśapāvṛkṣe punar lalāga

ity ūnavinśatīvetālakathāprabandhaḥ<sup>29</sup>

### STORY 20<sup>1</sup>

atha punar anyamāno vetālaḥ kathām<sup>2</sup> aparām kathayati

deva, kalūḡgaviṣaye yajñasthalaṁ<sup>3</sup> nāmadheyam nagaram āsit tatra yajñasomanāmā brāhmaṇas tiṣṭhatḥ tasya brāhmaṇi somadattā tasyām anena brahmasvāmī nāma putra utpāditaḥ sarvaśāstratat-

<sup>12</sup> P nirvartiya V nirvartiyābrahṇi

<sup>13</sup> HOP kurutā

<sup>14</sup> P om ity V om ity uvaca

<sup>15</sup> P te m\* n\* HO \*vidhe niṣ\* V te maraṇavidhiḥ parityajya

<sup>16</sup> PV vidyāśikṣārtham

<sup>17</sup> V for e\* jñ\*, kṛtaravidyā te

<sup>18</sup> PV anyonyam jñ\*

<sup>19</sup> PV aham m\* V om māḥsa

<sup>20</sup> PV ityivago

<sup>21</sup> P aham j\*

<sup>22</sup> P \*mīti

<sup>23</sup> P om

<sup>24</sup> V for j\* sma, jivayām āsuh

<sup>25</sup> P before vyāghrāsthini

<sup>26</sup> PV jīvanadātā

<sup>27</sup> V vadbabhāgi

<sup>28</sup> PV bhavati

<sup>29</sup> V aśīśāśāstrat\*

<sup>1</sup> In V 19

<sup>2</sup> P for k\* a\* l\*, prānam akāśāśī

<sup>3</sup> P \*sthala\*

not receive them Therefore they determined to die Then a kind man prevented them from dying and said "You young brahmins should study magic Then all happiness will be yours" <sup>1</sup> Hearing that they gave up the idea of death and went to learn magic One day, when they had learned magic, they all met and began a test The eldest said "I know the magic art of gathering together the bones of a dead body" Another said "I know the magic art of assembling flesh and blood" Another said "I know the magic art of gathering nails, hair, and teeth" The fourth said "I know how to restore life" Desiring to put their magic to the proof they came upon a tiger's bones and all working together brought him to life <sup>2</sup> When the tiger had come to life, he ate the four of them

<sup>3</sup> Speak, king Which of them is responsible for their death? The king said "Listen, goblin The one who gave life must be the slayer" <sup>4</sup> As the king was saying this, the goblin hung again on the Śināpā-tree

So ends the nineteenth story of the goblin

## 20 HOW AN ASCETIC ENTERED INTO A DEAD BOY'S BODY<sup>1</sup>

Then as the goblin was being carried along again, he told another story

Your majesty, in the land of Kāśīga there was a city named Yajñasthala<sup>2</sup> There dwelt a brahman called Yajñasoma<sup>3</sup> His wife was Somadattā<sup>4</sup> She bore to him a son named Brahmasvāmin<sup>5</sup> Though

<sup>1</sup> In *Ś* the sons were respectively a gambler, a wencher an adulterer, and an atheist Their father preached to them and they went off to gain *vidyā*, knowledge of magic In *Ś* one son attempted to commit suicide after their relations had treated them as in our version and he was rescued by a compassionate man who advised the study of magic

<sup>2</sup> In the other versions the animal is a lion

<sup>3</sup> In *Ś* the first three were guiltless because they did not know what the animal was until the third one had finished his operations upon it *K* gives no reason

<sup>4</sup> *Ś* has more detail in its account of the lamentations at the boy's death

*Ś* says nothing about the antecedents of the boy, and inserts nine verses in which the ascetic preaches to his family before he abandons the world for an ascetic life In *Ś* the ascetic is called Vāmadeva, as also in the MSS of *K*

<sup>2</sup> = Sacrifice place In *Ś* the city was named Śobhāvati (not mentioned in *K*) and in it there was an *agrahāra* which was called *Y*<sup>2</sup> In *Ś* the city is Viśvapura

<sup>3</sup> = Sacrifice soma *Ś* omits

<sup>4</sup> = Soma given In *Ś* unnamed in *Ś* omitted *K* names her as our version does

<sup>5</sup> = Whose lord is Brahma In *Ś* Devāsoma in *K* Devasmāmin in *Ś* omitted

maunaparayano kṣāntiśīlasamīpam gantum upacakrame tatha 'pi  
vetālaḥ punar guruḥ akyapraśnam akārṣit

deva, vilāsavati nama nagary asit tatra ratnadatto nāma vanik  
prativasati tasyā 'naṅgamañjari nāma suta 'bhavat tasyā vivahār-  
ībam tāmraliptakānamanagaryam ratnadatto manuṣyam prastbāpi-  
tavān atha tatpuranivāsinaṁ kamalakaranamānam divyaputram  
avalokya 'nangamañjari kāmapiḍitā bhūta atba tasyaḥ param pritiṁ  
utpadya svagrham gantum udyato bhute satī<sup>1</sup> tasmīn samaye sā  
tasya viraham asahanti pranān mumoca tām prānadhikam tathavi-  
dbam vilokya kamalākaro 'pi babuvidham vilapya prānāns tatyāja  
tato dayāvati devī tan mithunam jivayati sma

vetālo vadati vada rājan tayor madhye kasyā 'nurāgo mahān  
rajā vadati śṛṇu re vetāla kamalākaraśyā 'nurāgo mahan yataḥ  
strimaranam avalokyā 'tīmanāḥ prānāns tatyāja nṛpatav itī vādinī  
vetālaḥ śiṁśapāvṛkṣe punar lalaga

ity aṣṭādaśavetālakathāprabandhaḥ

### STORY 19<sup>1</sup>

atha punar<sup>2</sup> ānyamāno vetālaḥ kathām aparām kathayati

deva, dakṣinasyam diśi brabmapurabbidbeyam<sup>3</sup> nagaram purā 'sit  
tatra viṣṇusvāmī<sup>4</sup> nama brāhmanaḥ pratyavatsit<sup>5</sup> so 'tivadbanahinaḥ  
tasya catvāraḥ putrā babhūvuh kiyatā<sup>6</sup> kālena viṣṇusvāmī<sup>7</sup> ca mṛtaḥ  
te<sup>8</sup> catvaraḥ pranarākṣārtham<sup>9</sup> mātulālayam agaman mātulo 'pi<sup>10</sup>  
tan dandirān avalokya na sambbhavayam<sup>11</sup> āsa tatas te martum udyā-

<sup>1</sup> At bhūte satī in P there is a serious lacuna.

<sup>2</sup> In V 18

<sup>3</sup> P rājyaṁ p°

<sup>4</sup> HOV b° nāma W calls the city brahmasthala

<sup>5</sup> W calls him brahmasrāmīn

<sup>6</sup> HO pratyavatsit V urdva

<sup>6</sup> P attha k°

<sup>7</sup> PV ragnusvāmīn mṛte

<sup>8</sup> P om.

<sup>9</sup> P rakṣapārtham

<sup>10</sup> HO hi

<sup>11</sup> HO sambhāsayam PV sambhāsayam

his sword and put the goblin, branch and all, on his shoulder. Then, determined to keep silent, he proceeded to go to Kṣāntiśīla. Nevertheless the goblin again propounded a riddle involving a difficult argument.

Your majesty, there was a city named Vikiśavati.<sup>2</sup> In it there lived a merchant called Ratnadatta.<sup>3</sup> He had a daughter named Anaṅga māñjarī.<sup>4</sup> Ratnadatta sent a man to the city called Tamraliptika<sup>5</sup> to arrange a marriage for her.<sup>6</sup> Then Anaṅgamāñjarī saw a young brahman named Kamalākara<sup>7</sup> who lived in the city, and fell in love with him. And feeling the greatest love for her he started to go to his own house. (Here a long lacuna as compared with the other versions. The words *bhūte satī* of the text in P are unintelligible.) At that time she was unable to endure her separation from him and gave up the ghost. Kamalākara also, when he saw her, who was dearer than life to him, in this state, lamented loudly and died. Then Devī took pity and restored the couple to life.

The goblin said "Speak, king. Of the two which was more in love?" The king said "Listen, goblin. Kamalākara's love was greater, for seeing that the woman was dead he gave up his own life." As the king was saying this, the goblin hung again on the śinśapa tree.

So ends the eighteenth story of the goblin.

## 19 HOW FOUR BRAHMAN'S RESURRECTED A TIGER

Then as the goblin was being carried along again, he told another story.

Your majesty, in the south there was formerly a town named Brahmapura.<sup>1</sup> In it there lived a brahman called Viṣṇusvamin.<sup>2</sup> He was exceedingly poor. He had four sons. After some time Viṣṇusvamin died. The four sons to preserve their life went to the house of their maternal uncle. Their uncle however seeing that they were poor did

<sup>1</sup> = Full of wantonness. In the other versions Viśāla as also in W.

<sup>2</sup> = Jewel-green. In the other versions Arthadatta.

<sup>3</sup> = Cluster of blossoms of love.

<sup>4</sup> I have tacitly corrected P's reading *tāmraliptikā*. In Ś Alakā.

<sup>5</sup> In S as in W the husband's name is Mañivarman. In Ś Mañinābha. The MSS of K have Mañivarman or Mañidharman.

<sup>6</sup> = Brahmas city. In W Brahmassthala. In S there was a city Paśāpādrā ruled over by Dhāranivaraha. In his kingdom there was an *agrahāra* named Brahmassthala. K mentions only Brahmassthala. In Ś the city is Jayasthala ruled over by Vīramardana.

<sup>7</sup> = Whose lord is Viṣṇu. W has Brahmasvamin. In K the MSS read variously Yaśahsvamin, Devasvamin.

tvajño<sup>4</sup> 'pi daivavaśāt<sup>5</sup> pancatvam agamat tatas tatpitarau babuvī-  
dham vilapantau bandhujanasaṁhitau tam ādāya śmaśāne satkāraṁ  
ājagmatuḥ ity eva kālē śmaśānavāsī yogi tam śarīram<sup>6</sup> dvījakumāram  
sarvaśāstravettāram manobaramayuktakāleśvaranam ālokyā karunasva-  
reno 'ccaiḥ kranditavān paramakautukena nartitavānś ca sahaso<sup>7</sup>  
'ttbāya yogena jīrṇaśarīram parityajya mṛtasya dvījakumārasya śarīram  
praviveśa kumārah suptotthitabhūtaḥ<sup>8</sup> tatpitarau parām prītim āśādi-  
tavantau sarve bandhubargā harṣita babhūvuh brahmasvāmi prāp-  
tavyanah sarva bhogam parityajya yogam dbyāyans tathau

śmaśānavāsī yogi katham cakranda katham vā nanarta tatkāra-  
nam vadatu deva rājā vadati śṇu re vetāla cirakālam upārjitam  
śarīram tyaktavyam itī cakranda jīrṇaśarīram vihāya sarvagunādhā-  
ram dvījaśarīraṁ prāptavyam itī kṛtvā<sup>9</sup> nanarta nṛpatāv<sup>10</sup> itī vādinī  
vetālaḥ śiśūpālvyākṣe punar lālāga

itī viśatīvetālakatbāprabandhaḥ<sup>11</sup>

### STORY 21<sup>1</sup>

atha rājā punar ānīyamāno vetālaḥ kathām aparām kathayati

deva, dakṣinasyām diśi vikramabāhur nāma rājā babhūva tasya  
rājye puṣkarāvati<sup>2</sup> nāma nagari sthitā tatra jītakuberavibhavo vaniḥ<sup>3</sup>

<sup>4</sup> P sa sarvaśāstratattvajña om apī

V sa ca sarr\* bhūtra

<sup>5</sup> P upadaitarabhi

<sup>6</sup> P sudhīraṁ de\* sarr\* manoharala  
letaram dī\* V dvījakumārāśarīraṁ  
sarr\* manoharalaletaram dī\*

<sup>7</sup> P sa sah\*

<sup>8</sup> P 'thito lāhitaḥ V kumāre suptot-  
thite

<sup>9</sup> P om

<sup>10</sup> HOV om sentence

<sup>11</sup> V ānartīśalīci\*

<sup>1</sup> In V 20

<sup>2</sup> HOV puṣparati V puṣkarāti

CI p 122 line 6 from end

<sup>3</sup> HO rapika P rapik pratīkṣati  
nidh\* etc V rapik

he understood the truth of all sciences, through the power of fate he died His parents, lamenting much, with their kinsfolk took him and went to the cemetery to perform the last rites At that time an ascetic dwelling in the cemetery saw that the body was that of a brahman's son skilled in all the sciences and handsome, who had met an unseasonable death He lamented aloud in a mournful voice and then danced with the greatest gaiety Immediately he arose and by magic abandoned his old body and entered the body of the dead brahman youth The boy was as if he had arisen from sleep His parents felt great joy The whole party of kinsfolk rejoiced Brahmasvāmin, when he had regained life, abandoned all pleasures and continually practised mental abstraction

"Why did the ascetic dwelling in the cemetery lament and why did he dance? Let your majesty tell me the cause of those actions" The king said "Listen, gohlin He lamented, thinking 'I shall abandon a body that I acquired long ago' He danced, thinking 'Abandoning my old body I shall acquire a brahman's body which is a vessel of all good qualities'" As the king was saying this, the gohlin hung again on the śiṅśapā tree

So ends the twentieth story of the gohlin

## 21 HOW THE FOUR BROTHERS FARED WITH THE HARLOT<sup>1</sup>

Then as the gohlin was being carried along again by the king, he told another story

Your majesty, in the south there was a king named Vikramabāhu<sup>2</sup> In his kingdom there was a town called Puṣkarāvati<sup>3</sup> In it there lived

<sup>1</sup> For the construction, see Intro §8

<sup>2</sup> In S he danced because he was about to acquire greater magic power in his new body In Ś he laughed instead of dancing because he was getting a youthful body

<sup>3</sup> This story is not in the other versions, except the Newari version The two main themes appear elsewhere That of the brothers who possess different accomplishments is seen in stories 5 and 19 and with variations in stories 2, 6, 9 and 11 The other theme is a combination of two well known motifs, viz the determination of one's fate in the next existence by the last thing seen in this for which see Edgerton, 'The Hour of Death,' in *Annals of the Bhān*

*darkar Institute*, vol 8 (1927), part 3, pp 219-249, especially pp 226-228, and the rebirths of a pair of souls united to each other by love (or hatred) in a succession of parallel existences which Bloomfield illustrated in *The Life and Stories of the Jaina Savior Pārśvanātha* (Baltimore, 1919), pp 13-15 I have shown in §4 of the Intro that W's proper names represent more nearly than those of the other MSS the names that were in the original Jambhala datta text

<sup>2</sup> = Arm of valor The variant reading Virabāhu = strong armed

<sup>3</sup> = Abounding in lotuses The variant Puṣpavati = abounding in flowers

nidhipatidatto<sup>4</sup> nāma sārthavāhas<sup>5</sup> tasthau tasya kāmāsenā<sup>6</sup> vāsava-  
dattā kṣamāvati campāvati catasrah<sup>7</sup> patnyo habhūvuh tāsū tena  
ratnadattamanidattakumāradattakanakadattā<sup>8</sup> catvārah putrā utpā-  
ditāḥ tatra ratnadattena gandharvāśāstram<sup>9</sup> ahhyastam tatsamo  
nrtyagītādibhir<sup>10</sup> mahimandale ko 'pi na bhūtaḥ manidattenā 'stravid-  
yā 'bhyastā tatsamo 'stravi<sup>11</sup> mahimandale ko 'pi nā 'stī kumāra-  
dattena nānāśāstrakathā 'bhyastā tatsamo dhīmān mahimandale ko  
'pi nā 'stī kanakadattena nānānītiśikṣā 'bhyastā tatsamo nītimān  
nā 'stī<sup>12</sup> te catvārah sarvagunānvitā devasaundaryanirjitamanmathāḥ  
kāmīnījanamanohārīnāḥ viśvavikhyātapauruṣāḥ sapatnikāḥ sakala-  
sukham anubhavantas tasthuh<sup>13</sup>

kīyati kāle teṣāṃ pitā lokāntaram agamat atha vidhivaśāt te<sup>14</sup> cat-  
vāra ekātmakā ātmastrikalahāt prthaktvam anvabhavan prityā sar-  
vānī koṭisamkhyadhanānī<sup>15</sup> vibhaktānī kim tu divyaratnatrayam  
sāmānyena<sup>16</sup> sthutam nidhipatidattena pūrvam<sup>17</sup> ājñā vihītā yadi  
caturnām prthaktvam<sup>18</sup> syāt tadā matsakhā vikramahāhur idam ratna-  
trayam yasmai dadāti sa eva prāpsyati iti pītur vacanam smṛtvā  
rājñāḥ sthāne catvāro<sup>19</sup> jagmuḥ rājā ca<sup>20</sup> bandhuputrān drṣtvā tān  
uvāca<sup>21</sup> hho bandhuputrāḥ, kumarīham atrā<sup>22</sup> 'gamanam iti prṣṭās te  
pītur vacanam jñāpayām<sup>23</sup> āsuh rājā ratnatrayam ālokyā vismuto  
bhūtvē 'dam acintayat divyaratnatrayam adbhutam<sup>24</sup> bandhuputrānānī  
madhye yo matumān tasmai dātavyam tato<sup>25</sup> 'miśām bhājanatā parik-  
ṣyatām iti<sup>26</sup> kṛtvā tān uvāca hho suhṛtputrāḥ, maya<sup>27</sup> yatra ratna-  
trayaparicchedaḥ kriyate na<sup>28</sup> kim tu bhavadbhīḥ sthātavyam tac  
chrutvā te vadanti<sup>29</sup> yad ājñāpayatu deva tena<sup>30</sup> 'vā 'smūbhīḥ sthāta-

<sup>4</sup> HOPV nidhipatir W nidhidatta  
Cf line 4 in next paragraph

<sup>5</sup> HO 'idhus

<sup>6</sup> W kāmāsena vāsanāsenaḥ sāvadattā  
kusumāvatī

<sup>7</sup> P nāma c<sup>o</sup>

<sup>8</sup> P 'dattanāmānāḥ W has sutarna-  
datta for kumāradatta

<sup>9</sup> PV gāndh<sup>o</sup>

<sup>10</sup> HO nrtyagītubhir P mahimandale  
nrtyagītādibhir ko 'pi na vidyate V  
nrtyagītādibhir no mahī<sup>o</sup> kopī nā 'bhūt

<sup>11</sup> O om through tatsamo in next line

<sup>12</sup> P "ste V "stī

<sup>13</sup> HO anubharanbharantasthāḥ

<sup>14</sup> HO te catvārah e<sup>o</sup> d<sup>o</sup> teṣāṃ prth<sup>o</sup>  
anvabhavar P te c<sup>o</sup> ekātmastrikala-  
hāt prth<sup>o</sup> galāḥ V tatā catvārbhir āt-  
mastir<sup>o</sup> prthakāṭīyam anubharadbhir

<sup>15</sup> P 'khyānī dhanānī

<sup>16</sup> P sādhyena

<sup>17</sup> P pūrvam rājñī avahītam purānir d<sup>o</sup>  
v<sup>o</sup> V purā rājābhīḥ

<sup>18</sup> P yuṣmākam prth<sup>o</sup> na syāt

<sup>19</sup> PV te c<sup>o</sup>

<sup>20</sup> P om

<sup>21</sup> PV atrāgalāḥ sthā prṣṭās etc

<sup>22</sup> PV rājñe jñ<sup>o</sup> II has smṛtvā erased  
before jñ<sup>o</sup>

<sup>23</sup> P idam a<sup>o</sup>

<sup>24</sup> HO tato 'ham amī<sup>o</sup> bh<sup>o</sup> parikṣatām  
P aham amī<sup>o</sup> bhājanatām jāndmī V  
am sentence

<sup>25</sup> V am sentence

<sup>26</sup> O far m<sup>o</sup> y<sup>o</sup>, yamāyatra P mayā-  
tra V mayāatra

<sup>27</sup> P for na sth<sup>o</sup>, tatra bh<sup>o</sup> na  
sth<sup>o</sup> Vom kṛtv tu

<sup>28</sup> P sarve v<sup>o</sup>



a merchant whose wealth was superior to that of the god of wealth, a caravan trader named Nidhipatidatta <sup>4</sup> He had four wives, Kāmasenā, Vāsavadattā, Kṣamāvati, and Campāvati <sup>5</sup> They bore to him four sons, Ratnadatta, Manidatta, Kumāradatta, and Kanakadatta <sup>6</sup> Then Ratnadatta learned music No one in the world was his equal in dancing, singing, and the allied arts Manidatta learned military science No marksman in the world was his equal Kumāradatta learned the account of all the sciences <sup>7</sup> No learned man in the world was his equal Kanakadatta learned all the wisdom of political science There was no one so learned in that science as he These four, who were endowed with all good qualities, who surpassed the god of love by their divine beauty, who stole the hearts of all loving women, whose manly virtues were famed among all men, continually enjoyed all happiness with their wives

After some time their father died Then, as fate willed it, those four, though they were of one mind, separated because of the mutual quarrelling of their wives All their wealth amounting to a krore was divided amicably But three divine jewels remained in common Nidhipatidatta had formerly given this command "If you four should separate, then the one to whom my friend Vikramabāhu gives these three gems shall receive them, and no other" Remembering these words of their father's the four went to the king And the king seeing his friend's sons said to them "Oh sons of my friend, why have you come here?" When they were asked this, they informed him of their father's words The king when he saw the three jewels was astonished and thought "The three marvelous divine jewels I shall give to that one of my friend's sons who is most clever Therefore their excellence must be tested" Thinking that he said to them "Oh sons of my friend, you are not at all bound to abide by the decision that I make about the three jewels" They replied "We shall abide by whatever

<sup>4</sup> = Given by the lord of wealth The variant Nidhipati = lord of wealth, is not so plausible as a man's name

<sup>5</sup> = Love-army, given by Indra, patient, and abounding in campa flowers respectively

<sup>6</sup> = Jewel-given pearl-given, given by the god of war, and gold-given respectively

<sup>7</sup> The Newari version says that the third brother was learned in the *Lama-dāstra* No account is given of his trial, he is dismissed with the mere statement of failure The lack of certainty about his attainments and the meagreness of the account of his attempt in all the sources make him look suspiciously like a secondary addition to the story

vyam iti etāvantō vā prānāḥ kasya santi yo devavacanaśaṅghanam<sup>29</sup>  
 karisyati rājā vadati etāni ratnāni sāmānyenā 'tra santu kusuma-  
 puranagare rūpavatīnāmadbeyā<sup>30</sup> trailokyamohanīyākṛti<sup>31</sup> veśyā vid-  
 yate sī lakṣam ekam ādāyai 'karātrikrīdām<sup>32</sup> puruṣena sīha karoti  
 yadi lakṣasahasram prāpnoti tatbā 'pi nā 'paradinami ramate tayā  
 veśyayā saha yo dīrātrikrīdām<sup>33</sup> kartum śaknoti tasyai 'tāni ratnāni  
 bhavanti tac chrutvā tair uktam deva, kenā 'grato gantavyam tam  
 ājñāpayatu<sup>34</sup> rājā vadati jyeṣṭhānukramena gamanam anubhavati

tato ratnadatto 'nekakarituragamanumānikyabahuvidhasāmāgrīm su-  
 varnaratnāni grhitvā<sup>35</sup> puramdarakalpāḥ kusumapuram gatvā<sup>36</sup> nṛtya-  
 gītavādyādibhir<sup>37</sup> mahārambham nkarot lakṣasamkhyasāmāgrīm dat-  
 tvā vicakṣanapurūṣam ekam rūpavatīḥ paricayārtbain prasthāpayam  
 āsa tataḥ sā<sup>38</sup> sasāmāgrīkam tam ālokyā vismūtā cintitavati<sup>39</sup> aho,  
 etāvad utsukatā<sup>40</sup> kasyā 'pi na dr̥ṣṭā tad avygrhya vacanāmṛtena<sup>41</sup>  
 samāśvāsayam āsa prāptaprasāmo<sup>42</sup> vicakṣanas tam abravīt rūpa-  
 vati,<sup>43</sup> kāmadevakalpena puruṣena<sup>44</sup> sahā<sup>45</sup> 'dhubhavatā<sup>46</sup> rataadattena  
 kridatu bhavati rūpavati vadanti dhaayā 'bain yatas tasyā 'nurāgo  
 mayi bhūtaḥ tad bhavaa tam ādāya śigbram samāgacchati<sup>47</sup> tasya  
 mahāpuruṣasya kridāyogyā bhavāmi tadā lakṣam ekam dattva mayā  
 saha kridayisyati ity uktvā tayā prasthāpitāḥ<sup>48</sup> sa rupavatīyā  
 vacanam ratnadattāya kathayām āsa

tato harṣito ratnadatto ratrau rūpavntīyāḥ samīpam jagāma tayā  
 saha viśeṣakrīdām acarya dvitīyadinam<sup>49</sup> kridārtham nijaguptapraka-  
 ṭanam<sup>50</sup> kṛtam rataadattasyn yan nṛtynglītādikam draṣṭum śrotum  
 devagandharvakimnara apī prthivyām nvataranti tac chrutvā sā rupa-  
 vati krādati tadā ratnadatto vadati prānādhīke, katham akara-  
 nam roḍiṣi iti pr̥ṣṭa brūte praneśvara, bhavata puruṣavarena saha  
 mama kridā 'paradivase na bhavisyati 'ti roḍim: teno kṛtam katham  
 etat veśya brūte lakṣam ekam grhitvāi 'karātrikrīdām<sup>51</sup> aham aca-  
 ramī kumareno kṛtam apararatrau<sup>52</sup> kridārtham aham lakṣatrayam

<sup>29</sup> HO "vacanam laṅgh"

<sup>30</sup> P om dheyā W calls her mālatī

<sup>31</sup> HOV "mohiniya"

<sup>32</sup> P "rātrakrīdam V ekarātre pur"  
 saha kridām

<sup>33</sup> P "ratra"

<sup>34</sup> P ājñā deīa

<sup>35</sup> V ca g°

<sup>36</sup> HO grhīta V prapya

<sup>37</sup> P "gītadanadi"

<sup>38</sup> PV om

<sup>39</sup> V veśya c°

<sup>40</sup> HO ulsata

<sup>41</sup> HO "mrte

<sup>42</sup> PV tataḥ prāptaprasāyo

<sup>43</sup> HO "tati

<sup>44</sup> P puruṣavareṇa

<sup>45</sup> V for sahā bhavati ratna  
 dattena saha kridatu

<sup>46</sup> P paribhāta

<sup>47</sup> P āgacch°

<sup>48</sup> P prasthitaḥ

<sup>49</sup> P "dina V "dine

<sup>50</sup> V for n° kṛt°, śābhīprayam jagada

<sup>51</sup> P "ratram kṛ" V "ratrau kṛ"

<sup>52</sup> P "ratra V "ratre

dāsyāmi veśyā brūte lakṣasahasrenī 'pi dvitīyarātrikrīdām<sup>53</sup> aham  
na karomi mama 'śi pratijñā<sup>54</sup> vidyate nīnāyatnenā 'yam nirasto  
ratnadattah suduhkhito bhūtvā mūreḥita iva nirjagāma<sup>55</sup> tatra gatvā  
vikramabāhunṛpatim jñāpyām āsa deva, kas<sup>56</sup> tayā saha dvitīyarā-  
trikrīdīśūro<sup>57</sup> bhaviṣyati<sup>58</sup>

atha manidatto bahumaniratnavibhāvasahitah<sup>59</sup> kusumapuram gatvā  
tātpuranṛpater darśanam akarot rājñā ca tasya<sup>60</sup> darśanam<sup>61</sup> adhi-  
gamyā bahutarajivanam<sup>62</sup> dattvā sthāpitā<sup>63</sup> ntha vipakṣanṛpatir  
eka<sup>64</sup> imam<sup>65</sup> kusumapurādhīpatim jetum āgatya samastasainyakaritu-  
ragam<sup>66</sup> jtvī rājānam npi jetum āyāti tadānīm anena manidattena  
pratijñātam deva, vipakṣanṛpatir nyam samgrāme jtvā mayā "neta-  
vyaḥ iti pratijñāya<sup>67</sup> gatvā tīm vijitya nṛpater agrato dattavān<sup>68</sup>  
tadārabhya tatsamaḥ kartā kusumapure ko 'pi<sup>69</sup> nā 'bhūt ntha nānā-  
pauruṣam<sup>70</sup> prakāśya tayā veśyayā<sup>71</sup> kandarpakrīdām akarot etā-  
vatā<sup>72</sup> pauruṣenā 'pi dvirātrikrīdākṣamo<sup>73</sup> nā 'bhūt<sup>74</sup> tadā suduhkhito  
bbutvā vṛttāntam vikramabābum jñāpyām āsa

atha<sup>75</sup> kumāraddatto 'pi tatra gatvā tayā saha kīdām ācārya dvitīya-  
rātrikrīdārtham<sup>76</sup> mābāratnatrayalobhakntbām npy akathayat tatbā  
'pi tayā nirastah svadeśam āgatya rājñi jñāpyām āsa

atha kanakadatto 'pi manasā 'cintayati parākramavanto<sup>77</sup> 'tisun-  
darā nirāśvāsā<sup>78</sup> bhūtāḥ tan mayā gatvā kim kartavyam atbā  
"rambhe prayojanābhāvaḥ<sup>79</sup> tad nham kim cit śambalam<sup>80</sup> ādayai  
'kasevko bhūtvā tasyāś ceṣṭām nirūpayāmi iti vicintya tatra gatvā  
taceṣṭām jñāsur āste etasmin samaye sa rupavati veśyāsahasra-  
parivṛtā pathi<sup>81</sup> gacchanti vidyate<sup>82</sup> tām vidyādharim iva "lokyā

<sup>53</sup> P "ratram kr" V ratre kr"

<sup>54</sup> P "jñāna, om vid" V om vid"

<sup>55</sup> P for nirj" vikram", samasa-  
dya virabāhunṛpatim V babhūva aha  
v" samāsādya From here MSS and V  
call the king virabāhu

<sup>56</sup> V kopi

<sup>57</sup> P "ratraśūro

<sup>58</sup> PV na bh"

<sup>59</sup> HO "sahitam PV "vibhavaḥ

<sup>60</sup> PV asya

<sup>61</sup> HO darśanātam

<sup>62</sup> V bahutarāmanam kṛta

<sup>63</sup> P om V sambhāṣitah

<sup>64</sup> O om through vipakṣanṛpatir 2  
lines down

<sup>65</sup> PV om

<sup>66</sup> P "turamgaḥ

<sup>67</sup> HO "jnapya

<sup>68</sup> V agrata ajagama

<sup>59</sup> P om kopi

<sup>60</sup> HO "ruṣa

<sup>61</sup> PV v" saha

<sup>62</sup> HO etāvatā p" 'pi P om api

<sup>63</sup> P "ratra"

<sup>64</sup> P na babhūva

<sup>65</sup> HO om paragraph, probably be  
cause of similarity between its begin-  
ning words and those of next para-  
graph

<sup>66</sup> P "ratra"

<sup>67</sup> P "antopi

<sup>68</sup> HO nāśvāsā bh" P akṣatākārya  
akṣatākārya bh" V bhṛtaro viphalama-  
noratha

<sup>69</sup> P "rambhāpray"

<sup>70</sup> MSS samb" V dravyam

<sup>71</sup> PV rājapathe

<sup>72</sup> P aste

The harlot replied "Even for a thousand lacs I will not sport a second night I have taken a vow to this effect" Ratnadatta, repulsed in spite of many efforts, was greatly grieved and went away as if stupified. He went back there and said to king Vikramabāhu "Your majesty, who will be the hero of a second night's sport with her?"

Then Manidatta with a great store of jewels went to Kusumapura and had audience with the king of that city. When Manidatta had obtained the audience, the king gave him a great living and kept him there. Then a hostile king came to conquer this king of Kusumapura and having overcome all his soldiers, elephants, and horses, came to overthrow the king also. Manidatta then promised "Your majesty, I shall conquer this hostile king in battle and bring him to you." When he had promised this, he went and conquered him and brought him before the king. Beginning from that time there was no man of action his equal in Kusumapura. Having displayed various manly feats he sported amorously with that harlot. Not even because of such manly performances was he able to sport with her two nights. Much grieved he told the story to Vikramabāhu.

Then Kumaradatta also went there and had intercourse with her and in order to do so a second night he made a discourse about his desire for the three great jewels. Nevertheless he was repulsed by her and went home and informed the king.

Then Kanakadatta also thought in his mind "The brave and handsome have got no consolation. What can I accomplish by going there? Now there is no means for success in the undertaking. So I shall take some provisions and one servant and shall find out how she lives." Thinking this he went there and tried to investigate her way of life. At that time Rūpavati attended by a thousand harlots was going along the road. When he had seen her who was beautiful as a vidyādhari,

kanakadattena paścād dāśiveśyaḥ 'kā prṣṭā bhavati,<sup>83</sup> ke 'yam yāti tayo 'ktam. kumāra, iyam eva rūpavati<sup>84</sup> veśyā kanakadatto vadati. kutra gacchati<sup>85</sup> 'yam sā brūte: nagaraikānte śivāyatane punyaśārīrā nāmai 'kā tapasvinaḥ gurur asyā vidyate tasyāḥ sevām iyam satatam eva karoti tadā kanakadatto 'cintayat: madiyakāryasiddhir bhūte 'ti tad evā 'ham tām anugacchāmi

atha tām tāpasīm sambhāṣya rūpavatīyām svagrham<sup>86</sup> āyātāyām kanakadattah punyaśārīrāyā darśanam akaroṭ nānūma ca tayā prṣṭah<sup>87</sup> ko bhavān sa vadati deśāntarīyārājaputro 'ham tāpasī vadati vatsa, kimartham āgato<sup>88</sup> 'ai tena 'ktam: mātā, tava sevām kartum āgato 'smi tayā<sup>89</sup> vacanāmṛtenā<sup>90</sup> 'śvāsya kanakadattah prasthāpitah kim tu rūpavati yadā<sup>91</sup> 'yāti tadā 'yam anyatra gatvā tuṣṭhāti atha<sup>92</sup> śanmūsam eva tayā tuṣṭayā prṣṭah vatsa, kimartham madiyasevā<sup>93</sup> mahati kriyate<sup>94</sup> bhavatā prītā 'smi tad bhavān abhīpsitam vadatu tan mayā kartavyam tena 'ktam mātā, tan mayā rahasya vaktavyam tataḥ sā parivāram dūram prasthāpya punar vadati. vatsa, kathyatām nujābhilaṣitam kanakadatto vadati mātā, dīnānte yā rūpavati te sevām kartum āyāti sā lakṣam ekam grhītvā puruṣenaḥ 'karātrikrīdam<sup>95</sup> karoti lakṣasahasrenā<sup>96</sup> 'pi paradīnakrīdām katham na<sup>97</sup> karoti tatkāranam jñātum aham tava sevām karomi sā brūte kim<sup>98</sup> sā samayātā mayā praṣṭavyā tadā<sup>99</sup> 'tra mandapaikakone gūdhena<sup>100</sup> rūpavatīmukhāt śroṣyasi tato 'yam atipṛito<sup>101</sup> 'bhavat

atha paradīne<sup>102</sup> rūpavati tāpasigrham āgatā tām ālokyā kanakadattah tadgrhakone sugūdhena lūkkāyitah rūpavati punyaśārīrāyā sevām krtvā tayā sahā 'śeṣālāpam kurvānā vatiṣṭhate<sup>103</sup> atha<sup>104</sup> prastāvāvasaram āśādyā tāpasī rūpavatīm āha putrī, paramparayā maye 'ti śrutam lakṣam ekam āśādyā divyapuruṣena saha bhavaty ekarātrim<sup>105</sup> kṛdati lakṣasahasrenā 'pi tena saha divirātrikrīdam<sup>106</sup> na

<sup>83</sup> HO bhuvī V vada

<sup>84</sup> HO om V r° nama iyam eva veś°

<sup>85</sup> P yatī V gacchantī

<sup>86</sup> P om sa

<sup>87</sup> HO prṣṭam

<sup>88</sup> P atragato

<sup>89</sup> HO tava

<sup>90</sup> HO mṛtā

<sup>91</sup> HO yadā āyāti P yadā tatra yāti  
V yadāyāti

<sup>92</sup> For sentence, P evam ṣ° gate ekadā  
samluṣṭaya taya p° V a° ṣ° evam gate  
taya etc

<sup>93</sup> PV madiyā s°

<sup>94</sup> P bh° k° V bhavataḥ

<sup>85</sup> P °ratram kr° V °rātrīm kr°

<sup>86</sup> P paradīne l° 'pi kṛdāt O for  
parad°, paradīne kṛdā

<sup>87</sup> H k° na twice

<sup>88</sup> HO vatsa kanya (sic) sa samāyate

<sup>89</sup> PV tvam

<sup>90</sup> O gṛhaṇa P suguptena V  
samipṛito bhuvā

<sup>91</sup> HO iti prīto for atip°

<sup>92</sup> P sa p°

<sup>93</sup> P kurāṇatīṣṭhate

<sup>94</sup> O atra

<sup>95</sup> P °ratram

<sup>96</sup> P °rātrām kr°

Kanakadatta afterwards asked a slave prostitute "Good lady, who is this woman going along?" She said "Young man, this is no other than the harlot Rūpavati" Kanakadatta said "Where is she going?" She replied "In an isolated part of the city in a temple of Śiva lives her teacher, a female ascetic named Punyaśarirā" She constantly waits upon her to do her reverence" Then Kanakadatta thought, "My object has been fulfilled Therefore I shall follow her"

When Rūpavati had spoken to the ascetic woman and had gone home, Kanakadatta presented himself to Punyaśarirā and bowed to her She asked him "Who are you?" He replied "I am a rajput from another country" The ascetic woman said "Son, why have you come?" He answered "Mother, I have come to do you reverence" She refreshed Kanakadatta with the nectar of her words and dismissed him But whenever Rūpavati came he always went elsewhere Then after just six months she, gratified, asked him "Son, why have you waited upon me for so long a time? I am pleased So tell me your desire I shall fulfill it" He said "Mother, this I must tell you in private" She then dismissed her attendants to a distance and said again "Son, tell me your desire" Kanakadatta said "That Rūpavati who comes in the evening to do you reverence, takes a lac and sports with a man for one night Why, even for a thousand lacs, will she not sport a second day? I serve you in order to learn the reason for that" She said "Shall I ask her when she comes? Then secretly here in a solitary corner of the temple you shall hear it from Rūpavati's own lips" Then he was exceedingly pleased

On the following day Rūpavati came to the ascetic woman's dwelling Seeing her Kanakadatta hid himself<sup>11</sup> very secretly in a corner of her house Rūpavati when she had paid her respects to Punyaśarirā remained conversing about various things with her When she had found an opportunity to introduce the topic, the ascetic woman said to Rūpavati "Daughter, indirectly I have heard this, that taking a lac you have intercourse with an excellent man for one night only Even for a thousand lacs you will not sport with him for two nights I desire

<sup>11</sup> = Having a holy body, i.e. holy

<sup>12</sup> On *śuddhaya* see Intro 18

karoti tatkaranam aham<sup>107</sup> śrotum iccāmī tvayā 'vaśyam kāra-  
nam vaktavyam<sup>108</sup> tada 'vā<sup>109</sup> 'ham prītā bhavāmi rūpavati brute  
devī, tad gopyam vaktum na śaknomī tāpasī vadati putri, yadi  
tvaya<sup>110</sup> tatkaranam<sup>111</sup> mayi na vaktavyam tada 'ham aprītā bhavāmi  
rūpavati brute mātā, yadi tatkaranam nvaśyam vaktavyam tadā  
satyam kuru tat kutra cin na vaktavyam tāpasī vadati putri,  
yadi<sup>112</sup> tatkaranam kutra cit kathayāmi tadā satyabhraṣṭā bhavāmi  
rūpavati brute śṛṇu<sup>113</sup> mātā tāpasī vadati sāvadhana 'sini katha-  
yatu bhavati rūpavati<sup>114</sup> katbayati

padmapuranamanagare<sup>115</sup> pracandasena rājā<sup>116</sup> tathau tasya rajnah  
samdhivigrahikasya vicitrā dattānāmno duhita 'ham gaurivrataparā-  
yanā tatah sā devī prasannā varam adat putri, tvam matprasādāt<sup>117</sup>  
saubhagyavati bhaviṣyasi<sup>118</sup> योग्यam eva<sup>119</sup> patim prāpsyasi jati  
smarā bhaviṣyasi<sup>120</sup> ity eva kālē tasya rājāḥ putrāya pratāpasenaya  
matpitā mām vivabena<sup>121</sup> dattavān devivaraprasādena tasyā 'ham  
prānebhyo 'pī gariyasi bhūtā rājā<sup>122</sup> vipakṣanṛpatinirakara nārtham  
matpatih<sup>123</sup> prasthāpitāḥ sa mayā vinā kṣanam api na jivati tatrā  
'pī mayā saba jagāma atha balavatā vipakṣanṛpatinā samāsadya  
matpatih trāsitaḥ sahasā bhayān mām prānādhikām api parityajya  
deśāntaram agamat<sup>124</sup> tasmin samaye hastiniskandhasamārūdhena  
vipakṣena 'ham prāptā cintayami puruṣam dhig astu, yataḥ sarva-  
lakṣanasampannāni parityajya nirgataḥ mām trilokyamohanīyākr-  
tim<sup>125</sup> āsādy vipakṣanṛpatih katham tyakṣyati<sup>126</sup> tad mama satitva-  
nāśena bhavitavyam<sup>127</sup> iti vicintya bam pratāpasenam dhyāyanti  
prānāns tatyaja

maranasamaye maya karinimukham ālokitam<sup>128</sup> tena karanena  
karinī bhūtā 'ham karinī api bhūtvā pratāpasenam dhyāyanti kalam  
nayāmi mattakunjara<sup>129</sup> mam<sup>130</sup> kridārtham āyānti tan<sup>131</sup> aham  
nirāśan<sup>132</sup> karomi kam api na bhajami atha 'kada mattakunjaro  
bhūtvā pratāpasenaḥ samāgataḥ tam aham jatismaratva jñatva<sup>133</sup>

<sup>107</sup> O om

<sup>108</sup> O om through *tatkaranam* 5  
lines down

<sup>109</sup> P *tadeva*

<sup>110</sup> H om through *yadi*, 3 lines down

<sup>111</sup> V *tavat kār*

<sup>112</sup> P *t° y°*

<sup>113</sup> P *m° ś°*

<sup>114</sup> P *k° r°*

<sup>115</sup> W calls it *padmanagara*

<sup>116</sup> PV *\*seno nama rājā*

<sup>117</sup> P *\*sadena*

<sup>118</sup> HO *bhaviṣyati*

<sup>119</sup> P om

<sup>120</sup> PV *ca bh°*

<sup>121</sup> P *d° v°*

<sup>122</sup> MSS *raja*

<sup>123</sup> P *\*patim prasthāpitavān*

<sup>124</sup> PV *akarot*

<sup>125</sup> HO *\*mohinīya°* V *\*mohinim*

<sup>126</sup> PV *tyakṣati*

<sup>127</sup> O *na bh°*

<sup>128</sup> P *avalok°*

<sup>129</sup> HO *\*njarō*

<sup>130</sup> HO *mam saha*

<sup>131</sup> PV *taṁ tan*

<sup>132</sup> O om P *nirāśan* HV *nirāśam*

<sup>133</sup> HO om

to know the reason for that. You must certainly tell me the reason. Then only shall I be pleased." Rūpavati replied, "Lady, that is a secret that I cannot tell." The ascetic woman said, "Daughter, if you will not tell me the reason for that, I am displeased." Rūpavati said, "Mother, if I must by all means tell the reason for that, then make a promise that you will not tell it to anyone." The ascetic woman replied, "Daughter, if I tell the reason for that to anyone, then I shall have broken my word." Rūpavati said, "Listen, mother." "I am attentive," replied the ascetic woman. "Tell me." Rūpavati then told her story.

"In the city called Padmapura<sup>14</sup> there lived a king Pracandasena.<sup>15</sup> I was the daughter of that king's minister of peace and war, Victradata,<sup>16</sup> and was wholly devoted to the worship of Gauri. Then that goddess was pleased and gave me a boon. 'Daughter, through my favor you will be fortunate. You will obtain a wholly suitable husband. You will remember your former existences.' At that time my father gave me in marriage to Pratāpasena,<sup>17</sup> the son of the king. Through the favor of the goddess's blessing I became dearer to him than life itself. The king sent off my husband to subdue a hostile king. He could not live even a moment without me. So he took me with him even there. Then when the powerful enemy king attacked him, my husband was terrified. At once through fear he abandoned even me, who was dearer to him than life itself, and went to another country. At that time I was taken by the enemy, who was mounted on the shoulder of a cow-elephant and I thought, 'Shame upon the man, since he abandoned one who possessed all the marks of beauty and fled! How is it possible that the enemy king, since he has won me whose beauty fascinates the three worlds, will give me up? My wifely fidelity will be destroyed.' When I had considered thus, pining for Pratāpasena, I gave up the ghost.

"At the moment of death I saw a cow-elephant's face. Because of that I became a cow-elephant. Even when I had become an elephant, I spent my time pining for Pratāpasena. Must-elephants came to me to sport with me, but I disappointed them all. I favored none of them. Then one day I met Pratāpasena who had become a must-elephant. Recognizing him because I remembered my previous existence, I favored

<sup>14</sup> = Lotus-city

<sup>15</sup> = Having a formidable army

<sup>16</sup> = Marvellous-given

<sup>17</sup> = Army of superior



bhājāmi sma<sup>134</sup> tadārabhya tena sāha nānāsukham anubhāvanti  
 tiṣṭhāmi sma<sup>135</sup> ity eva kāle gajabandha ekas tatrā "gatya mīṭah  
 tadānīm api sa<sup>136</sup> gajarūpāśritah pratāpasenaḥ sahasā mām viḥāya  
 vanāntaram agamat tato 'mibhur nītvā 'ham<sup>137</sup> rājā dattā so 'pi  
 rājā mām pradhānakarīnīm nkarot ntha<sup>138</sup> 'kadā rājā mām āruhya<sup>139</sup>  
 mrgānveśanāya gatah tadānīm aham mattakuṣṭjararūpam<sup>140</sup> dhyā-  
 yanti prānāḥs tatyāja

maranakāle mayā mrgi samālokītā tenā 'ham mrgi bhūtā<sup>141</sup> tatrā  
 'pi prāptayauvanā kam api mrgam na bhājāmi tam eva dhyāyanti  
 tiṣṭhāmi atha<sup>142</sup> 'kadā tasmīn arānye bhramanti mrgam ekam npaś-  
 yam<sup>143</sup> punyena mayā jñātaḥ sa eva pratāpasenaḥ gajatvam  
 viḥāya mrgatvam āśaditvān tam aham nbhājam tadārabhya tena  
 sāha nānāsukham anubhavām<sup>144</sup> smn ntha dāvāgninā tasmīn vane<sup>145</sup>  
 dahyamāne mām viḥāya so 'pi vanāntaram gatah<sup>146</sup> aham anyavana<sup>147</sup>  
 āgantum aśaktā<sup>148</sup> tam dhyāyanti prānāḥs tatyāja

maranasamaye tatra sarastīre mayā<sup>149</sup> 'ka cakravāki dṛṣṭā tena  
 'ham cakravāki bhūtā<sup>150</sup> tatra jātā kam<sup>151</sup> api na bhājāmi tam  
 anudhyāyanti tiṣṭhāmi atha vidhvaśāt sa<sup>152</sup> pratāpaseno mrgatvam  
 viḥāya cakravākatvam<sup>153</sup> āśādy matsamīpam āgataḥ tam<sup>154</sup> prapya  
 tena sāha nānāsukham anubhāvanti tiṣṭhāmi ekadā kusumapurāntar-  
 gatasarovaram<sup>155</sup> āgatā 'ham tatra vyādhāsamūham dṛṣṭvā mām<sup>156</sup>  
 tyaktva palāyitah tadā 'ham vyādhena prāptā tam dhyāyanti jivi-  
 tam jahau

maranasamaye kusumapurānīvāsini<sup>157</sup> jñakrīdām kurvānā<sup>158</sup> varenāyā  
 varavanitā<sup>159</sup> mayā "lokītā<sup>160</sup> tenā 'ham api vāraavanitāyonau<sup>161</sup> jātā  
 'sma tato yauvanam prāpya mayā sthitam<sup>162</sup> puruṣā nirdayāḥ sneha-  
 hināḥ, yataś caturṣu janmasu mām anuraktam viḥāya pratāpasenaḥ  
 palāyitah itī kopena mayā pratyūḥ kṛtā ekanītrabhoktavyaḥ<sup>163</sup> puru-  
 ṣaḥ dvitīyarātre na<sup>164</sup> bhoktavyaḥ mātah, kāranam etat

<sup>134</sup> HO *sva* V om

<sup>135</sup> H *sva* O *sa* V om

<sup>136</sup> P om

<sup>137</sup> P om

<sup>138</sup> HO *mamāruhya*

<sup>139</sup> V "njararūpapatim P as V but  
 erases and reads "njaram

<sup>140</sup> P *bhūtvā*

<sup>141</sup> MSS and V *apaśyat*

<sup>142</sup> HO *anubhavati*

<sup>143</sup> P "smīn arānye

<sup>144</sup> P *agamat*

<sup>145</sup> H "vane ag" O *anyamanogantum*  
 P *abalāgantum* V "vanam ag"

<sup>146</sup> HO *aśakya*

<sup>147</sup> P om *mayauka*

<sup>148</sup> P *bhūtvā*

<sup>149</sup> HO *jatāukam*

<sup>150</sup> P om

<sup>151</sup> HO *cakravakam*

<sup>152</sup> PV for t" p" i", *tenāgatena*

<sup>153</sup> P *tena cakravākena sāha k"*

<sup>154</sup> PV *sahasa m"*

<sup>155</sup> HO V "vāsinyo

<sup>156</sup> HO *kurvāno*

<sup>157</sup> H *varavaritā* O *varavanitā*

<sup>158</sup> P *valokita* V *lokītāḥ*

<sup>159</sup> HO "vapitā" PV "yonī

<sup>160</sup> PV *cutitām*

<sup>161</sup> V *ekavaram bh"*

<sup>162</sup> HO *nā*

When she had told the secret to the ascetic woman and made obeisance, surrounded by hundreds of courtesans she went home. After a little while Kanakadatta bowed to the ascetic woman and in disguise went to every harlot's house except Rūpavati's. But he did not have intercourse with any of them. He told all the courtesans this story.

"I am Pratapasena, the son of Pracandasena, king of Padmapura. My wife was the daughter of Vicitrādatta. She was dearer to me than life itself. Through fear of an enemy I left her and ran away. Then she dying became a cow-elephant. I also became an elephant and with her enjoyed manifold pleasures. But through fear of a man who was catching elephants I abandoned her and went to another forest. She, pining for me even in captivity, gave up the ghost. Then she became a doe. Through grief for her I became a deer and sported with her, but through fear of a forest fire I went away. She pining for me became a cakravāka hen. Then I also died and became a cakravāka and enjoyed all manner of sport with her. One day I came with her to the lake in Kusumapurn. Through fear of a hunter I fled. She, caught by the hunter, died pining for me and came to birth in a human womb. Then I too left my cakravāka body and became a man and continually pine for her alone."

When he had painted it on a cloth, he put it into the hands of all the harlots and remained there in the city. Rūpavati, when she had heard that story indirectly, brought Kanakadatta to her own house and learned the whole affair and hanging on Kanakadatta's neck wept loudly, and all the people were astonished. Kanakadatta then made love to Rūpavati. Beginning from that time he continually enjoyed various pleasures with Rūpavati who thought that she had obtained the love of Pratāpasena and gave up her resolution. When he had stayed for a few days, Kanakadatta said to Rūpavati "Beloved, my city of Puṣkarāvati is like Indra's Amarāvati." When we have gone there, I shall enjoy pleasures with you who are dearer to me than life itself." Rūpavati replied "Lord of my life, your command must always be done by me." Then taking Rūpavati with all her property he went to his own country and secretly told Vikramabāhu the whole story. When he had heard that, the king thought in his mind "What a marvel is this! Many clever men were unable to have intercourse with her for

<sup>12</sup> = City of the immortals, i.e. Indra's abode

two nights This man has brought her and come here So I shall make Kanakadatta my minister of peace and war " Then the king gave those jewels to Kanakadatta and showing him great favor made him minister of peace and war

The goblin said "Speak, king In each birth she knew her husband Why, although she remembered her previous existences, did she not recognize Kanakadatta for what he was? For his fraudulent story was successful " The king said "Listen, goblin In each birth she had intercourse with her own husband Because of that merit she recognized her own husband When she was born in the caste of barlots she became very wicked Because of intercourse with other men, though she remembered her previous existences, she forgot her own husband " When he had caused the king to break his silence, the goblin hung again on the śinśapa-tree

So ends the twenty first story of the goblin

## 22 HOW MŪLADEVA OBTAINED A BRIDE FOR ŚAŚIDEVA<sup>1</sup>

Then as the goblin was being carried along again by the king, he propounded another problem

Your majesty, there was a city named Kundinapura<sup>2</sup> There Śveta-ketu,<sup>3</sup> a very pious king, lived He had a friend dear to him as life itself, a merchant named Śamkaradatta<sup>4</sup> That merchant married Anagāsena,<sup>5</sup> the daughter of Manidatta<sup>6</sup> who lived in that city With her Śamkaradatta continually enjoyed manifold pleasures Once this man entrusted his family to king Śvetaketu and when he had given a bodyguard numbering thousands to protect Anangasena, whose appearance fascinated the three worlds, and had given urgent instructions,<sup>7</sup> he went to a foreign land to trade In twelve years he did not return In his absence Anangasena became like the crescent of the moon in the waning half of the month Then occurred the festival of the god of love To that festival came men and women in great numbers to wor-

<sup>1</sup> This story is not in the other versions except the Newārī version It is a new addition to the cycle of Mūladeva stories which Bloomfield treated in the article cited in note 1 to the translation of story 13 In this story, as in story 13, Mūladeva's friend is called Śaśideva and not Śaśin, W in the only place where I have been able to find the name calls him Śaśin but the Newārī version has Śaśideva

<sup>2</sup> The capital of Vidarbha

<sup>3</sup> = Having a white banner

<sup>4</sup> = Given by Śiva, the auspicious one

<sup>5</sup> = Army of love

<sup>6</sup> = Pearl given

<sup>7</sup> I.e. for the guarding of his wife  
Bettel interprets *nirbandham ācarya* as he went toward Nirvandha (a river of southern India)

ship the love-god. Manidatta's wife said to her daughter "Daughter, you should do homage to the love god for Śamkaradatta's return." Hearing that she took her bodyguard and surrounded by a hundred slaves went and worshipped the love-god and was returning to her father's house.

Śaśideva, the great rascal, seeing her then was smitten with love. He managed to go to the city of Padmāvati<sup>7</sup> and told the story to Muladeva. When he had heard it, Muladeva said "Śaśideva, my friend, do not be downcast. I shall invent a way for you to obtain her." Śaśideva said "Sir, footsoldiers guard her. Similarly her parents do not relax their watch. King Śvetaketu is zealous in protecting her. Then how is that possible?" Muladeva replied "Why worry? Friend, in this city there is a bawd named Kāmikalpalatā.<sup>8</sup> She is able to disturb even Arundhati.<sup>9</sup> Therefore we shall go and inform her." Thinking that, they went and told her. She said "Śaśideva and Muladeva, I also am acquainted with Anangasena. But although the undertaking of the affair be difficult, I will go in spite of difficulties and tell of your love. You two shall go and stay there unseen. I shall continually do homage to Śiva. When I have demonstrated that I have power, afterwards I shall find a stratagem."

So taking two slave women she went there and continually did homage to Śiva. Then she obtained great magic power. All people said "This ascetic woman knows all things." When she had heard this, Anangasena said to her mother "Mother, make the story of your son-in-law known to the omniscient woman." She replied "Daughter, you have done well in reminding me." Then she went and gave her goods and did obeisance and said "All-wise mother, my son in law has not returned in twelve years. What are the facts about him? Tell me and I will give you great wealth." The ascetic woman said "Certainly I will tell you. Today go home. When I have considered, I shall tell you something about him. But you must bring Anangasena here too."

On the next day Manidatta came with his wife and brought his daughter. When he had given goods and made obeisance, he said "All wise mother, I have come to you with my wife and have brought Anangasena. Tell us the facts about Śamkaradatta." Because they urgently pressed her, she said "Manidatta, your son in law has married there a girl whose beauty fascinates the three worlds." Having heard that, the parents fell at the feet of the wise woman and said "Mother, tell us by what means Śamkaradatta will leave that girl and return here."

<sup>7</sup> = Abounding in lotuses

<sup>8</sup> = The creeper that grants the wishes of lovers

<sup>9</sup> The wife of Vasiṣṭha one of the

seven Rsis. She is invoked at the marriage ceremony by the bridegroom as a model of wifely fidelity

yati<sup>20</sup> tad vadatu bhavati sã brũte manidatta, mantra eko vidyate kim tu sudurlabho dātum śakyah tac ebrutvã tau vadatah tãpasĩ, yadi bbavatyã sa manro na diyate tadã 'nañgasene 'yam tadvirahe marişyati tadã 'syãh śokenã "vãm api marişyãvah tad vadhabhãgini bhavati bhavişyati ity uktvã tasyãś carane punah patitau

tatah sã brũte tasmin mantre 'śakyam ekam asti yadi tava putri tat karoti tadai 'va mantrasiddhir bhavati tadã tãbhyãm uktam. bbavati<sup>21</sup> yãm Ājñãm carati sã 'pi tãm karişyati tato manidattapatnum rahasi nitvã nigaditavati śrnu, nibhrtamandapam krtvã tatrã 'nañgasenã "niyamãnam<sup>22</sup> puruşam paşyanti mantram japişyati suratasambhogam tatra neşyati<sup>23</sup> tena puruşena pratidinam<sup>24</sup> sa puruşo 'pi śamkaradattasadrşo yadã bhavet tadai 'va tasyã "gamanam bhavişyati tac chrutvã sã brute gatvã svãmĩnam prcchãmĩ tayã prşto manidatto brũte vallahhe, yeno 'pãyena jãmãtã samãyãti tam eva karotu bhavati tadã tayo 'ktam tava dvãry anekapadãtikãh santi mantrajãpyasamaye tatra gantum na śakyate<sup>25</sup> manidatto brũte tava gamane virodham ko 'pi na karişyati mayã 'dya sarve jñãpayitavyãh bhavatyã yãtãyãtam sukhena bhavişyati tato manidatto gatvã mandapam ekam akarot iyam tãpasĩ ghoşakadolayã gatvã tenai 'va<sup>26</sup> vidhinã 'nañgasenãm mantram japayati tayã saha kãmikalpalatã kathãlãpam kurvati nityam eva tişthati

athai 'kadã tãpasĩ tãm anañgasenam abhyadhãt putri, tvam idrşmi<sup>27</sup> daşãm kuto gata 'sĩ tvãm ativakrşatanum drştvã tava duhkhenã 'ham mahatã<sup>28</sup> duhkhitã tad vadatu bhavati anañgasenã brũte mãtar, yãvan mama patir vãnuyãrtham gatas tadãrabhya puruşacchãyãm api na paşyãmĩ idãnĩm mantrajãpyasamaye puruşam drştvã patikrĩdam smaramĩ tac chrutvã tãpasĩ brũte yady evam tam<sup>29</sup> eva varaya sã brũte yady evam tadã bhavati tam idam vadatu tãpasĩ vadati sa mayã tubhyam dattañ sukhãt<sup>30</sup> sukham ācarati bhavati sã brũte etad anyam<sup>31</sup> na bravitu bhavati tato barşitã<sup>32</sup> bhũtvã kãmikalpalatã śãśidevãya rahasyam nigaditavati<sup>33</sup> tac chrutvã śãśidevah prãptajivana ivã 'bhut atha tayã 'nangasenayã saha vividhakrĩdãm kurvãnas tişthati anangasenã 'pi panditam śãśidevam prãpya śamkaradattam vīsasmãra tãpasĩ mantrajãpyacchalena śãśidevakrĩdãrtham nityam eva yãtãyãtam karoti

<sup>20</sup> V samagacchatu

<sup>21</sup> V bhavati y° a° ācarati sã karişyati

<sup>22</sup> P diyamanam with d written above n V samãnĩyalãm iyam anyam puruşam ekam paś° etc

<sup>23</sup> V mñayĩşyati

<sup>24</sup> V pr° ekarũpam dhartavyam

<sup>25</sup> PV śakyante

<sup>26</sup> P tenaiva repeated

<sup>27</sup> P idrşĩ, om daşãm

<sup>28</sup> PV mahatĩ

<sup>29</sup> P tvam evam

<sup>30</sup> P sukhãsukhãm a° bhavati V ācarati for ācarati

<sup>31</sup> V anyatra

<sup>32</sup> P °to

<sup>33</sup> V niveditavati

She replied "Manidatta, there is a charm. But it is hard to acquire and cannot be given." Hearing that the parents said "Ascetic woman, if you do not give that charm, then Anangasenā will die of separation from him. Through grief for her we also shall die and you will be guilty of murder." When they had said this, they fell again at her feet.

Then she said "In that charm one thing is impossible of execution. If your daughter does that, then only will the charm be successful." They replied "Whatever order you give she will carry out." Then she took Manidatta's wife aside and said "Listen. Having made a hidden bower, Anaṅgasenā, when she sees a man brought to her, shall whisper the charm there. Then she shall enjoy the pleasures of love daily with that man. When he takes on the appearance of Śamkaradatta, at that very time he will return." She answered "I will go and ask my husband." When she asked him, Manidatta replied "Beloved, by all means do that by means of which our son-in-law will return." Then she (the ascetic woman) said "At your door there are many soldiers. At the time when the charm is to be recited it will be impossible to go there." Manidatta replied "No one shall interfere with your visit. I will instruct everyone today. You shall come and go at your pleasure." Then Manidatta went and built a bower. That ascetic woman came in a horse-drawn litter and in just the way described caused Anaṅgasenā to whisper the charm. Kāmikalpalatā continually conversed with her.

One day the ascetic woman said to Anangasenā "Daughter, how have you come to such a state? When I see you with your body extremely thin, because of your distress I am greatly distressed. Tell me." Anaṅgasenā replied "Mother, since my husband went to trade, beginning from that time I have not seen even the shadow of a man. Now that I have seen a man at the moment of whispering the charm, I remember my amorous sport with my husband." Hearing that the ascetic woman said "If that is so, propose it to that same man." She replied "In that case, tell him that." The ascetic woman said "I gave him to you. By joy you will produce joy." She said "Do not tell this to anyone else." Then Kāmikalpalatā was pleased and secretly told Śaśideva. When he had heard that, Śaśideva was as if he had regained life. Then he continually enjoyed manifold amorous sports with Anangasenā. And Anangasenā, since she had got the learned Śaśideva, forgot Śamkaradatta. The ascetic woman under pretence of reciting the charm came and went continually to further Śaśideva's intercourse.

athai 'kadā mūladevah śaśidevam ahravit sakhe, atra sthitvā prajayanābhāvaḥ tasmād anaṅgasenām ādāya svadeśe gamyatām śaśidevo vadati katham<sup>34</sup> etac chakyam mūladevo vadati tava vacanena sū 'tivarāgavati yad vadiṣyasi sū tat kariṣyati tato dolayā sū 'trā "gamīṣyati tadā mayo 'pīyah kartavyaḥ tataḥ śaśidevo gatvā 'naṅgasenām mūladevopadiṣṭam kathayām āsa sū tad apy angīkṛtavati mūladevah sahasā hhaṭaśatāṅkam<sup>35</sup> ādāya rājadvāram samāgatya śaśidevasadṛśo<sup>36</sup> hhūtvā dolarūdhām tām nirikṣya tasyā vastre<sup>37</sup> dhṛtvā vadati<sup>38</sup> sma tvam mama hhārjā prānādhikā<sup>39</sup> katham prapalāyayāsi<sup>40</sup> tadā rakṣakā janā<sup>41</sup> anaṅgasenāyās ceṣṭām manidattāya kathayām āsuh tac chrutvā manidatto gatvā rājānam jñāpayām āsa rājā ca mitrapatnīvidamhanām ndhigamyā 'naṅgasenām ātmasamīpam āniya vadati<sup>42</sup> re re nirlajja, mama mitrapatny anaṅgasenā tvayā patnīm<sup>43</sup> vaditvā katham dhṛtā asyāḥ pitā manidattaḥ khyāta evā "ste tat katham etad vadaṣi yāhi yāhi tvam aham vyāpādāyāmi kim karomi yajñopavitam āste śvetaketuḥ aham tena vakṣyāmi tatas teno 'ktam curapravāsinā mayā<sup>44</sup> "lokyā dhṛte 'yam tato 'ham mama patnīm āniyā 'vaśyam nṛpatim<sup>45</sup> darśayiṣyāmi tadai 'va mama 'śa<sup>46</sup> "kīrtiḥ palāyiṣyate iti vākyena sarvān santoṣya gataḥ gatvā kāmīkalpalatām āha mātā, yadi tvam manyase tadā 'naṅgasenām ādāya gacchāmaḥ tayo 'ktam katham etac chakyam mūladevo<sup>47</sup> vadati mātā, sū 'tivrāgavati śaśidevavākyād yāsyati kim tu tasyā akīrtiḥ loke sthāsyati ekā mṛtā stri mayā "netavyā gandhacandanahanitālādihhiḥ<sup>48</sup> tām parimārjyā "dāya dolayā "nitvā śaśidevena saha tatra bhavati yāsyati gatvā 'naṅgasenāyāḥ sarvābharaṇam<sup>49</sup> tasyām dattvā 'naṅgasenayāḥ śayyāyam śayayitvā hhavatyā 'tra gantavyam tataḥ śaśidevas tadgrhe 'gnim dattvā 'naṅgasenām ādāya palāyiṣyate tadā 'naṅgasenāyāḥ sarvābharaṇena yutām tam

<sup>34</sup> P om through vadati, but some such words are necessary

<sup>35</sup> PV bhāṭṭa°

<sup>36</sup> V °sadṛśam kṛtā

<sup>37</sup> V vastraprānte dh° P dhṛtā for dhṛtā

<sup>38</sup> P om v° s°

<sup>39</sup> V prāṇasamā

<sup>40</sup> V yāsyasi

<sup>41</sup> V dāsiyanās ca

<sup>42</sup> V mūladevam v°

<sup>43</sup> P matpatnīm viditā V matpatnīm vaditā

<sup>44</sup> V mayā tām eṇalokya mā (read sū) mayā dhṛtā P for dhṛteyam, dhṛtoyam

<sup>45</sup> V °pate darśayāmi

<sup>46</sup> V °gopalāṅkikā

<sup>47</sup> P om m° v°

<sup>48</sup> P °tālābhīḥ

<sup>49</sup> P om s° t° d°, but necessary to sense

One day Mūladeva said to Śaśideva "Friend, there is no use in staying here. So bring Anangasena and let us go to our own country." Śaśideva replied "How is that possible?" Mūladeva said "She is very much enamored of anything you say. She will do what you say. So she shall come here in a litter. Then I shall invent an artifice." Śaśideva went and told Anangasena what Mūladeva had commanded. She assented even to that. Mūladeva at once with n hundred servants<sup>10</sup> came to the king's gate in the guise of Śaśideva and looking at her as she rode in the litter he seized her by the clothes and said "You are my wife, dearer to me than life itself. Why do you run away and leave me?" The guards told Maṇidatta what was happening to Anangasena. Hearing that Maṇidatta went and told the king. And the king, when he learned of the insult to his friend's wife, summoned Anangasena to him and said to Mūladeva "Oh shameless man, why have you seized Anangasenā, my friend's wife, saying that she was your wife?"<sup>11</sup> It is very well known that Maṇidatta is her father. So why do you say that? Begone, begone<sup>1</sup> or I shall kill you. Will I do it? Here is the sacred thread. By that I, Śvetaketu, will take oath."<sup>12</sup> Then he said "I have been away from home n long time, when I saw this woman, I seized her (thinking she was my wife, for she looks just like her)."<sup>13</sup> Therefore I shall surely bring my wife and show her to your majesty. Only then will this disgrace of mine be wiped out." When he had satisfied them all with these words, he went away.

He went and said to Kāṁkalpalatā "Mother, if you think it right, then let us take Anangasena and leave." She said "How is that possible?" Mūladeva replied "Mother, since she is exceedingly enamored, she will go if Śaśideva says so. However, n disgraceful report of her will remain among the people. I must bring n dead woman. When you have rubbed the body with perfume, sandal, orpiment, and the like, and have taken and carried her in a litter, you shall go there with Śaśideva. When you have arrived, put on her all Anangasenā's ornaments and lay her on Anangasenā's bed and come here. Then Śaśideva shall set fire to that house and shall run away with Anangasenā. When

<sup>10</sup> For *śataska*, see Intro §8.

<sup>11</sup> The reading of the text *patnīm rad tē* is the simplest emendation for the MS *a matpatnīm rad tē*. Possible readings would be *trapatnīm* or *mat patnī ti* or even by contamination of constructions *matpatnīm it* (see Whitney §768b, Speyer §22) but the MS reading seems impossible even as a contamination.

<sup>12</sup> I follow Better in thinking that Śvetaketu here takes an oath on his *gayitparitā*, though in detail my translation differs somewhat from his. A really satisfactory interpretation is not at hand. I suspect some corruption in the text.

<sup>13</sup> This bracketed phrase is not represented in the text which may be incomplete here.



ālokyā sarve 'nangasenajñanam tasyam eva karṣyanti tataḥ kair cid  
 api na vaktavyam anaṅgasenā parapurusaṃ ādāya palāyitavati atha  
 muladevopāyena<sup>50</sup> tathavidbham karmā "carya"<sup>51</sup> tam ādāya svadeśam  
 agamac chaśidevo muladevena saha

atha 'paradine tanmatāpitarau bahu<sup>52</sup> vilapantau tiṣṭhataḥ rājñā  
 svayam āgatya tasya asthinaṃ mitrasnehaṃ nānātirthe<sup>53</sup> prasthāpitāni  
 tāpasī hā ha kṛtvā vilapanti vadati asmin deśe na sthātavyam anaṅ-  
 gasenā priyaśiṣyā mrte 'ty aham anyatra yāmi iti nigadya padmā-  
 vatyām nagaryam yayau atha kṛyātā kālena mūladevo 'naṅgesenām  
 ādāya śāśidevasahitas tām rājānam darśitavān uvāca matpatnum  
 anangasenakārām paśyatu devah asyāḥ sādṛśyamohena purā 'nanga-  
 senā dhṛtā tatas tam alokyā rājā vismito vadati aho sākṣad anaṅga-  
 sene 'yam tato rājā prasādam dattva prasthāpitavān anaṅgasenāyā  
 matāpitarau tām duhitaram eva "lokyā 'nangasenayah sarvābharanam  
 tasyai dadatuś cakrandatuś ca

vetalo vadati vadatu deva kāmikalpalatayā mahati buddhiḥ kim  
 va mūladevasya rājā vadati śṛṇu re vetala mūladevo mahān  
 dhūrtah sarvatro<sup>54</sup> 'tpannabuddhitvat iti rajanam vaficayitvā vetālah  
 śūśāpāvṛkṣe punar lālāga

iti dvāviṃśativetālakathaprabandhaḥ <sup>55</sup>

### Story 23<sup>1</sup>

atha punar ānīyamano vetālah kathām aparām kathayati

deva, narmadātaramginitira ekacakravartināmadheyā<sup>2</sup> nagari sthitā  
 tasyam arimaulamānir<sup>3</sup> nāma rājā babhūva ekadā mahān<sup>4</sup> ekō jantur  
 āgatya srotasī<sup>5</sup> mūlitaḥ purajanaiḥ kutuhalena sa mārītaḥ<sup>6</sup> tasyo  
 'dare trailokyamohanīyākṛtīr ekā kanyā prāpta sahase sarve<sup>7</sup> tad-  
 vṛttāntam rājānam jñāpayam asuḥ rājā tatrā 'gatya vividhasauhṛ-  
 dam<sup>8</sup> ācarya papraccha he kanyake, kā tvam kumarītham idṛśīni  
 daśām āgatā 'sī prstā brūte deva, nṛpamanimukutaśya rājnah kanyā

<sup>50</sup> P mūladevopayena V muladevasyo-  
 pāyena

<sup>51</sup> P 'caryeti

<sup>52</sup> V bahuridham

<sup>53</sup> V śmaśānātirthe

<sup>54</sup> V yataḥ sarvatra upapannabuddhit  
 ram asya I has yataḥ crossed out

<sup>55</sup> V ekaviṃśo vet

<sup>1</sup> HO om story In V 22

<sup>2</sup> V ekacakravartin<sup>2</sup> W calls it *eka*  
*cakrā*

<sup>3</sup> V always so P sometimes with  
 manī omitted, once with manī erased  
 W has both forms

<sup>4</sup> V mahāśāyōj<sup>4</sup> *eka*

<sup>5</sup> V srotasā

<sup>6</sup> V vidārītaḥ

<sup>7</sup> P has a<sup>7</sup> in brackets

<sup>8</sup> V tam ślokyā r<sup>8</sup>

they see her covered with all Anañgasenā's ornaments, everyone will think she is Anañgasenā. So no one will say 'Anañgasenā has run off with another man.' According to Mūladeva's stratagem the plan was carried out and Śaśideva took her and went with Mūladeva to their own country.

The next day her mother and father continually lamented loudly. The king himself came and through affection for his friend sent her bones to various holy pilgrimage-places. The ascetic woman cried aloud "Alas! alas!" and lamenting said "I will not stay in this place. Since my dear pupil Anangasenā is dead, I will go elsewhere." When she had said this, she went to the city of Padmāvati. After some time Mūladeva with Śaśideva took Anangasenā and showed her to the king and said "Let your majesty see how my wife looks like Anañgasenā. Deceived because of her resemblance I formerly seized Anangasenā." When he had looked at her, the king was astonished and said "Why, this is Anañgasenā in person!" The king then gave proof of his favor and dismissed them. Anañgasenā's mother and father, when they saw her, who was really their own daughter, gave her all Anangasenā's jewels and wept.

The goblin said "Let your majesty speak." Did Kāmikalpalatā or Mūladeva show more ready wit? The king replied "Listen, goblin. Mūladeva was the greatest deceiver because his wit was more ready at all times." Thus having deceived the king, the goblin hung again on the śiśapā-tree.

So ends the twenty-second story of the goblin.

### 23 HOW AN OGRE DEVASTATED ARIMAULIMANI'S KINGDOM<sup>1</sup>

Then as the goblin was being carried along again, he told another story.

Your majesty, on the banks of the river Narmadā there stood a city named Ekacakravartī.<sup>2</sup> There lived a king called Arimaulimani.<sup>3</sup> One day a great animal was found coming down the river. The people of the town killed it out of curiosity. In its belly they found a girl whose beauty fascinated the three worlds. At once they informed the king of that matter. The king went there and showed her kindness in various ways and asked her "Maiden, who are you? Why have you come to such a state?" She answered "Your majesty, I am the daughter of

<sup>1</sup> For the construction, see Intro §5.

<sup>2</sup> This story is not in the other versions.

<sup>3</sup> Perhaps = being governed by a supreme king.

<sup>4</sup> = Whose enemies are his crest-jewel. For a non honorific meaning, see note 17.

king Nṛpamanimukuta<sup>4</sup> and am called Sobhāvati<sup>5</sup>. Surrounded by a hundred attendants I entered the water of the river to sport in the water. Then this creature caught me and swallowed me. I have become like one in a dream. Where my father's country is or where I am, neither one do I know." Hearing that the king said "Maiden, previously king Nṛpamanimukuta sent a man to me to suggest that I should marry you." She replied "Your majesty, what is your name?" The king replied "I am king Arimaulmani." She said "Your majesty, my desire has been accomplished." Then the king became very desirous to marry her.

Learning that, an ogre, who was disguised, said "How will you marry this Sobhāvati? I and my father will eat her. So if you desire your own life, do not marry her. My father appears in the form of a crocodile, and my mother in that of a leech. I have the form of a lizard." The king flew into a passion and said to him "You scoundrel of an ogre, what can your father do to me?" The ogre answered angrily "You scoundrel, you worst of kings, we are brahman-ogres. How dare you insult my father? But let it pass. I tolerate the offence once." The king said "There may be occasions where once is enough." I shall insult him a hundred times. Go, villain. Do what you can." Then the ogre in anger said "Worst of kings, now you had better protect your whole kingdom."

When the ogre Tālajafigha<sup>7</sup> had said this, he immediately informed his father and went to Laṅkāpuri<sup>8</sup>. There he assembled the ogres and came to the city of king Arimaulmani with his father. Disguising themselves they continually ate all the men that they caught. Then Tālajafigha said "Mother Kumbhodari,<sup>9</sup> putting on the form of a harlot go to that city and eat the men and make the city empty." Hearing that, Kumbhodari put on the form of a harlot and stopped at a bawd's house. The bawd seeing her asked "Who are you?" She replied "I am a harlot named Madonnatā<sup>10</sup>. I wish to stay in your house." She said "Stay in my house at your pleasure." Then whatever men loved her she took in private under pretext of sporting with them and ate them.

One day Vidyādharma,<sup>11</sup> the son of a teacher named Vasudatta<sup>12</sup> met

<sup>4</sup> = Having kings as his crown of jewels

<sup>5</sup> = Abounding in beauty

<sup>6</sup> For *varāṅka* see Intro §9. The sense of the sentence is somewhat doubtful.

<sup>7</sup> = Having legs as long as a palm tree

<sup>8</sup> The chief city of Ceylon, the capital

of Rāvaga, king of the rākasas

<sup>9</sup> = Pot-belly

<sup>10</sup> = Sublime in love

<sup>11</sup> *III śhalu* is correct and not *śhalu* as a subject *bharati* must be understood

<sup>12</sup> = Possessed of knowledge

<sup>13</sup> = God-given.

saha mīlatah tadā sā vidyādharam atisundaram dṛṣṭvā tena samam  
kridanti vidyate atha nijapatnīnirbandhād dinam ekam nā "gatah  
tadā rākṣasī kāmāpīditā nīśvasya mātṛrūpena tasya grhe rātrau gatvā  
vidyādharam nijakāntayā saha ramamānam ālokyā prakupya tatrai 'va  
bhramarī bhūtvā puṣpaghrānasya vyājena vidyate tatas tām ālokyā  
vidyādharo nijakāntām abravīt. priye, bhramarī 'yam nīhsāryatām  
asyāḥ pakṣavātena dīpo nīrvānatām eṣyati tatas tayo 'ktam nātha,  
puṣpamadhugandhenā 'tra bhramarī 'yam tiṣṭhati tiṣṭhatu tato  
vidyādharena dipanīrvānatayā hastāghātena sā kṣiptā tatah sā mur-  
chām mahatīm āśādyā katham api svāsthyam āśāditavati tatah sā  
madonnaṭā manase 'ty acintayat yadā matsamīpam āyāsyaty ayam  
tadā 'sya rūdhīram mānsam ca khādītva duḥkham etat praśamayīṣyāmi

athā 'paradīne tayā saha krīdītva gatanīdrām vidyādharam iyam  
vyāpādayām āsa kharjūrajañgha<sup>21</sup> āgatya khādītam imam<sup>22</sup> nītvā  
nijasthānam āgatah atha paurena jñātvā tattvam asyās ceṣṭā rājani  
jñāpitā deva, ekā<sup>23</sup> rākṣasī veśyārūpena vidyate sai 'va paurañjanān  
khādati vidyādharo 'pi khādītas tayā tato 'rimaulīmanir gatvā tām  
papraccha re re pāpīṣṭhe, tvayā<sup>24</sup> brāhmanaputraḥ khādītaḥ tat<sup>25</sup>  
paurena dṛṣṭvā jñāpito 'ham rākṣasī hrūte bhavato<sup>26</sup> bhadram eva  
jñāpitam kumbhodarī nāma rakṣasy aham mama bhartā kharjūra-  
jañghah putras ca tālajānghah tvayā me putram tiraskṛtya śobhā-  
vati nītā tena kopena rākṣasān grhītvā mama svāmī vipram khādati  
tato rājā sarvān ādideśa rākṣasā 'yam hanyatām sā ca nijamūrtim  
dhrtvā tām sarvān tiraskṛtya kharjūrajañghasya sthānam gatā<sup>27</sup> tato  
rājā yogyalokam prasthāpya tasya prītim akārayat niyamam kṛtvā  
pratyekajanam<sup>28</sup> dadāti anena vidhinā kālam nayamāno vidyate

athai 'kadā putravatyā divaso mīlataḥ sā tu putramaranam ava-  
gamyā roditi ity eva kāle mahābalanāmnā mahārājena deśāntarinā  
prēṣṭā mīlataḥ, kimarīham rodīṣi tadā sā mahābalaṁ vṛttāntam  
abhyadhāt teno 'ktam mīlataḥ, sarvān rākṣasān aham vyapūdyā tava  
putrasya rakṣanam kariṣyāmi gatvā rājānam jñāpaya tatah sā

<sup>21</sup> V *kharjura* throughout

<sup>22</sup> P *idam* n° V *imam* jñātvā

<sup>23</sup> V *kuffinigrhe* e°

<sup>24</sup> P *taya*

<sup>25</sup> V for sentence p° *dṛṣṭvāham* jñā

*pitah* P 'yam for ham

<sup>26</sup> P *bhavatā* V *bhavatah*

<sup>27</sup> P *gatah*

<sup>28</sup> V *pratyaham* ekaj°

once and informed the king. The king summoned him and said "Son, if so, then I will give you this kingdom." Mahāhala went joyfully and beat Kharjūrajaṅgha, who became afraid on account of his strength and said "Prince, spare me." The prince answered "Take an oath regarding slaying living beings. You must not do violence in king Arimauli's city." When he had heard that, the ogre promised. He released him and went to the king.

The king, since his object had been accomplished, showed little respect for him. Then the prince became angry and said "Your name Arimauli<sup>17</sup> is fitting because of the combination of the other meanings of the words. Therefore you are not clever." When he had said this, Mahāhala at once released the ogre from his oath and went to his own country. Thereafter the ogres ate the king's citizens. The king took Śobhāvati and went to Mahāhala's country. Mahāhala honored him and on the next day asked him "King, why are you in this condition?" Then the king, because he had committed a fault, did not know what to say. The noble Mahāhala smiled a little and went again and extracted the promise from the ogre. He gave to Arimauli, though he had shown himself of such a bad character, a body of his own elephants, horses, and troops, and made him king and then he went to his own country.<sup>18</sup>

The goblin said "Let your majesty speak.<sup>19</sup> Who slew the citizens and the brahman Vidyādhara, Arimauli or Mahāhala or the ogre Tālaṅgha?" The king said "Listen, goblin. The murder of the citizens rests on Arimauli, the king and no other." Thus having broken the king's silence by the pretext of a riddle, the goblin hung again on the śinśapā-tree.

So ends the twenty-third story of the goblin.

## 24 HOW JIMŪTAVĀHANA SAVED THE NĀGAS FROM GARUDA<sup>1</sup>

Then as the goblin was being carried along again, he told another story.

<sup>17</sup> Here the name has its derogatory meaning probably 'jewel or greatest of enemies' or perhaps 'the crest gem of his enemies'. With *mauli* in the sense of superior or best of a class of *raja* in this sense.

<sup>18</sup> Instead of *agamat* of the text grammar requires either *agamya* or *gata*. An example of careless writing.

<sup>19</sup> For the construction see Intro §3.

<sup>1</sup> In the other versions this story has as preface an account of how Jīmūta-vāhana and his father abandoned their kingdom to their relations and went to live as hermits. J then married a girl the sister of his friend. The story has been treated by F. D. K. Boas in his dissertation submitted at Leiden in 1914 *De Legende van Jīmūtavāhana in de Sanskrit-litteratuur*.

deva, asti narmadātīre dharmapurānāmadheyam nagaram tatra jīmūtavāhanam nāma rājā habhūva sa rājā 'mātyasahitāḥ sukhāsina āste ity eva kālā ekā stri karunasvarena roditā krandanam śrutvā rājā pratihāram ādideśa. pratihāra, kā roditī 'ti gatvā vicāraya tato gatvā vadatī mātā, kā tvam katham vā rodisi sā hrūte putra, nāgamātā 'ham mamā 'śṭa putrā garudena<sup>2</sup> khādītāḥ eṣa ekah putro vidyate tam<sup>3</sup> api vairibhāvena khādītum cāhayatī<sup>4</sup> tenā 'ham krandāmi tataḥ pratihāro gatvā rājānam jñāpayām āsa deva, śāṅkhanāmano nāgasya mātā roditī tasyā aṣṭau putrā garudena khādītāḥ eka eva putro vidyate tam api vairibhāvena khādītum cāhayatī bhaviṣyacchokam adhigamya roditī tac<sup>5</sup> chrutvā rājā vadatī pratihāra, gatvā tām jñāpaya aham tasyāḥ putrarakṣām<sup>6</sup> karṣyāmi 'ti<sup>7</sup> kim tu garudasyā 'gamanakālam samadhigamya mām neṣyati tac chrutvā pratihāro gatvā nāgamātaram abravīt nāgamātas, tava putram rājā rakṣyati<sup>8</sup> kim tu garudāgamanakāle rājānam jñāpayiṣyati ity uktvā calitāḥ

atha tayā garudāgamanakāle<sup>9</sup> nīto<sup>10</sup> rājā paramadharmiko jīmūtavāhanaś tasmai garudāya svadeham upadhaukītavān<sup>11</sup> tato garudonrpatēḥ pārsvam ekam akhādayat anantaram pārsvapariavartanam ācaryā 'parapārsvam upanīya vadatī he mahāśaya khageśvara, etat pārsvam api sukhena khādītva nyasthānam sarpatu<sup>12</sup> bhavān tac<sup>13</sup> chrutvā sahasā vitarkya<sup>14</sup> garudo vismito 'cintayat ko 'yam mahāśayaḥ<sup>15</sup> pāpiṣṭhena mayā khādītāḥ anye<sup>16</sup> tavan maddarśanena prānāns tyajanti ayam ca khādyamāno 'pi prasanna etad vacanam vadatī viśeṣataś ca yajñopavitadhārī drśyate tasmād brahmavādham kṛtavān asmi iti vicintya garudas tam abravīt bho mahāsattva, kim brāhmano bhavān rāja vadatī nū 'ham vipraḥ samdeham vimucya<sup>17</sup> bhavān mam khādātu garudo vadatī kim kṣatṛyo 'si tac chrutvā rājā tūṣṇīm sthitaḥ garudaḥ punas tam abravīt bho mahāsattva, bhavato varnaḥ samadhigataḥ kim tu nyānāma pāpiṣṭham mām jñāpaya nirbandhātīṣayena rājā hrūte pakṣirāja, jīmūtavāhananrpatir aham garudo vadatī aham tāvan nāgān khādāmi tad bhavān katham ātmānam khādayati iti prṣṭo hrūte khageśvara,

<sup>2</sup> W has *garuḍa* and *garutmat*

<sup>3</sup> V for *t* "a" v", *etam dveṣabhāvena*

<sup>4</sup> Everywhere P has *spṛhayati* with *cd* written above *spṛ* V always *spṛhayati* HO when they resume, *cāhayati*

<sup>5</sup> HO resume here

<sup>6</sup> P *putram rakṣām*

<sup>7</sup> P om *iti*

<sup>8</sup> P *putrarakṣām rājā karṣyati*

<sup>9</sup> P *\*gamanasamaye*

<sup>10</sup> P *ānīto*

<sup>11</sup> P *upadhaukayitavān* HO *upadhaukayitān*

<sup>12</sup> HO *samarpayatu*

<sup>13</sup> P *etat*

<sup>14</sup> P *vitarko vism* "g"

<sup>15</sup> O *mahāyaśah* V *mahāyaśah*

<sup>16</sup> HO *anyais*

<sup>17</sup> HO *vimucyata*

Your majesty, there is on the banks of the Narmada a city called Dharmapura<sup>2</sup> In it there lived a king named Jīmūtavāhana<sup>3</sup> The king was once comfortably seated with his ministers At that moment a woman wept with a mournful voice Hearing her lamentation the king ordered the doorkeeper "Porter, go and find out who the woman is that is weeping" So he went and said "Mother, who are you and why do you weep?" She answered "Son, I am the serpent-mother Eight of my sons have been eaten by Garuda<sup>4</sup> This is my only surviving son Garuda because of his enmity wishes<sup>5</sup> to eat him also For that reason I lament" Then the porter went and told the king "Your majesty, it is the mother of the serpent named Śaṅkha<sup>6</sup> that is weeping Her eight sons have been eaten by Garuda Just one son is left Him also Garuda wishes to eat because of his enmity Feeling grief for what is to happen she weeps" Hearing that the king replied "Porter, go and inform her that I shall protect her son But when she has ascertained the time of Garuda's coming, she shall take me there" Hearing that the porter went and told the serpent-mother "Serpent-mother, the king will protect your son But at the time of Garuda's coming he shall inform the king" Saying that he went away

At that time of Garuda's coming she brought the very pious king Jīmūtavāhana and he offered his body to Garuda Then Garuda ate one side of the king Immediately he turned over and offered the other side and said "Oh noble lord of the birds, eat this side also at your leisure and depart to your own place" Hearing this Garuda at once deliberated and thought in astonishment "Who is this noble man that I, wretch that I am, am eating? Others, surely, abandon life at sight of me But he, even though he is being eaten, calmly says this More than that, I see that he wears the sacred thread Therefore I have committed brahman murder" When he had thought this, Garuda said to him "Noble man, are you a brahman?" The king replied "I am not a brahman Put aside your hesitancy and eat me" Garuda said "Are you a kṣatriya?" Hearing that the king remained silent Garuda again said to him "Noble man, I have found out your caste But tell me, who am very wicked, your name" Because of his great persistence the king replied "King of the birds, I am king Jīmūtavāhana" Garuda said "After all, it is snakes that I eat Then why do you let

<sup>2</sup> = City of righteousness

<sup>3</sup> = Whose chariot is a cloud In the other versions he is a vidyādhara

<sup>4</sup> Garuda is the mythical king of the birds who is the enemy of the snakes the mythical Nāgas half human and half serpent They are born from a

mother Kadra or Surasā Their number is variously given, but is usually seven or eight

<sup>5</sup> On *cālayati* see Intro §8

<sup>6</sup> = Shell In the other versions Śaṅkhaśūda

śaṅkhasya mātur aṣṭau putrā bhavatā khādītāḥ eka eva putro 'vaśiṣṭaḥ tam api khādītum<sup>13</sup> cāhayati bhavān iti<sup>14</sup> sū roditi tadā<sup>15</sup> 'ham pratijñātas tasya rakṣārtham ātmaśarīram upanītavān

tae chrutvā duḥkhito bhūtvā pātālam praviśyā 'mṛtam āniya garudo jīmūtavāhanasya śarīram sampūrnām kartum udyato 'bhavat tadā rājā vadati bho pakṣirāja, yady evam syāt tadā 'ṣṭau nāgaputrān jīvayā 'grataḥ paścād yad yuktam tad ācariṣyati bhavān etena vacanena garudaḥ pṛito bhūtvā tān sarvān jīvayitvā paścān nṛpatim jīvayati sma tataḥ sā nāgamātā navaputrasahitā<sup>16</sup> supṛitā<sup>17</sup> nṛbhayaḥ tatrai 'va sthitā jīmūtavāhano 'pi avam<sup>18</sup> ālayam ājagāma

jīmūtavāhanagarudayor<sup>19</sup> madhye ko mahāyaśā<sup>20</sup> iti vadatu deva<sup>21</sup> rājā<sup>22</sup> vadati, śṛnu re vetāla jīmūtavāhanah pakṣirājo mām yajñopavītadhārinam ālokyā na<sup>23</sup> khādiṣyati viśeṣataś ca tena saha mama virodho nā 'sti tasmān nāgaputrasya rakṣanam<sup>24</sup> ācārya mahāpunyam prāpnomi 'ti vicintya garudāya avaśarīram upanītavān kim tu garudo mahāyaśah<sup>25</sup> nṛpatāv iti vādinī vetālaḥ śinśapāvṛkṣe punar lalāga

iti caturviṁśo<sup>26</sup> vetālakathāprabandhah

### STORY 25<sup>1</sup>

atha rāja vetālam śākhāśākhām<sup>2</sup> bhrāmambhrāmam kadarthya<sup>3</sup> 'kavṛddhaśākhāyām<sup>4</sup> vidhṛtya sthitah rājā prabandhenā 'nstum akṣamo bhūtvā khadgena śākhām ucchīdya śākhāsametam vetālam skandhe kṛtvā maunaparāyanō bhūtvā kṣāntiśīlasamīpam gantum upacakrame tathā 'pi vetālah guruvākyam<sup>5</sup> praśnam akārṣīt

deva, dakṣinasyām diśi dharmaseno nāma rājā 'sit tasya mahādevī candrāvati tasyām anena vilāsavati nāma kanyā samutpādītā

<sup>13</sup> HO khādayitum

<sup>14</sup> P om

<sup>15</sup> O tamaham PV tad aham

<sup>16</sup> HO mānavap<sup>o</sup>

<sup>17</sup> O supṛitā

<sup>18</sup> P svanīlayam V svālayam

<sup>19</sup> P vetālo vadati j<sup>o</sup>

<sup>20</sup> HO 'yaśa V 'yaśāḥ

<sup>21</sup> V devah

<sup>22</sup> P om r<sup>o</sup> v<sup>o</sup>

<sup>23</sup> P om

<sup>24</sup> P 'putraraḥṣām

<sup>25</sup> HO 'yaśah

<sup>26</sup> P 'vāśatitamo V trayaviṁśa

<sup>1</sup> In V the story is 24 and the conclusion of the frame story is 25

<sup>2</sup> HO śākhāśākhām

<sup>3</sup> P saṅkha<sup>o</sup>

<sup>4</sup> P ekavṛkṣāśākhā<sup>o</sup>

<sup>5</sup> P punar guruvākyā



yourself be eaten?" Thus questioned he replied "Lord of the birds, you have eaten eight sons of Śankha's mother. Only one son is left. You desire to eat him too. For this reason she was lamenting. I gave a promise and offered my own body to save him."

When he had heard that, Garuda was grieved and having entered Pātala he brought nectar and commenced to make Jimutavāhana's body whole. Then the king said "King of the birds, if it is to be so, then first bring to life the eight young snakes. Afterwards you shall do what is fitting." Pleased with this speech Garuda brought them all to life and afterwards healed the king. Then the serpent-mother with her nine sons remained there very happy and free from fear. And Jimutavāhana went to his own house.

"Of Jimutavāhana and Garuda which is the more glorious? Let your majesty speak." The king said "Listen, goblin. Jimutavāhana considered 'The king of the birds, when he sees that I wear the sacred thread, will not eat me. More than that, I have no quarrel with him. Therefore I shall save the young serpent and obtain great merit,' and he offered his body to Garuda. But Garuda is the more glorious." As the king was saying this, the goblin hung again on the śinśapā tree.

So ends the twenty fourth story of the goblin.

## 25 HOW THE KING WAS UNABLE TO SOLVE THE RIDDLE OF THE MIXED RELATIONSHIP AND HOW THE GOBLIN AIDED HIM IN OUTWITTING KṢĀNTIŚĪLA<sup>1</sup>

Then the king, caring little for his continual motion from branch to branch, caught the goblin on a large branch. Since the king was unable to carry him off because of his firm grip, he cut off the branch with his sword and put the goblin, branch and all on his shoulder. Then determined to keep silent he proceeded to go to Kṣāntiśīla. Nevertheless the goblin propounded a riddle involving a difficult argument.

Your majesty, in the southerly region there was a king called Dharmasena.<sup>2</sup> His chief queen was Candravatī.<sup>3</sup> She bore to him a

<sup>1</sup> For the construction see Intro §3.

<sup>2</sup> In the other versions the serpent returns and interrupts Garuḍa in the course of his meal. The question as to nobility then lies between him and the king and the serpent is judged more noble. In S it is added that the king had formed the habit in previous existences of giving up his life for others and so he suffered no harm in offering his life this time.

<sup>3</sup> The other versions give no account of the earlier history of the vetāla

inhabited corpse. On this story see Intro §4.

<sup>4</sup> = Army of righteousness. In S he is called Dharma, as also in the MSS of K. In S Pradyumna king of Prabhavati.

<sup>5</sup> = Possessing the light of the moon or possessing gold. In S Candravatī. In S Pradyumna is married to Priti karī. Their daughter Candraprabhā was married to Vijayabala king of the Dekkan and had a daughter Lāvanyavati. It is to the two latter women that the adventure happens.

ekadā sinhaśvaro rājā tam dharmasenam<sup>6</sup> jētum āgatah tadānīm anyonyayuddham taylor<sup>7</sup> nrpatyor abhūt<sup>8</sup> atha halavatā sinhaśva-rena parājito dharmasenah svarājyam vihāya hayam āruhya vanam praviveśa tadvṛttāntam adbhigamyā tasya mahādevī candrāvatī duhi- taram vilāsavatīm<sup>9</sup> ādāya vanam<sup>10</sup> prāptavatī atha tatrai 'va vane pracandasinho nāma kṣatriyo mṛgānveśanāya sasuta<sup>11</sup> ājagāma<sup>12</sup> sa kardame pathi strīdvayapadacihnam nirikṣya pracandasinhaḥ putram abravīt hho putra, divyastṛīdvayasya<sup>13</sup> padacihnam upalakṣyate tad yadī strīdvayam<sup>14</sup> prāptavyam tadā dīrghacaranā mama<sup>15</sup> hhāryā hrasvacaranā tava hhāryā tac<sup>16</sup> chrutvā tatputrena<sup>17</sup> svikṛtam tatas tena padacihnena gatvā candrāvatīvilāsavatyaū sarovare tabhyām<sup>18</sup> prāpte tad daivavaśād dīrghacaranā pracandasinhena svikṛtā hrasvacar- ranā tatputrena<sup>19</sup> svikṛtā kālavaśāt tayos tābhyām putrāv utpāditau tatkumārāyoh<sup>20</sup> sambandhaḥ ko bhavatu<sup>21</sup> krodham vimucya samde- hacchedam ārahhatu<sup>22</sup> deva<sup>23</sup>

tac chrutvā rājā viparītasamhandhapariccheda<sup>24</sup> āsakta<sup>25</sup> ivā 'sit ajñāto 'ttaram na<sup>26</sup> dātum doṣo nā 'sti itī vicintya dṛdhamaumena kṣāntīśīlasamīpam gacchan vidyate<sup>27</sup> vetālo<sup>28</sup> vadatī hho rājan, ansna sattvena gunavīśeṣena<sup>29</sup> tvayī<sup>30</sup> prito 'smi tvam vijayī hhava kim tu tava hitam yad vadāmi tat śnu rājo 'vāca ko hhavān mṛta- kādhiṣṭhītaḥ kena vā sarvajñatā tavā 'dhiṣṭhātri tad<sup>31</sup> aham śrotum icchāmi śrutvā<sup>32</sup> vihasya vetālo 'hravīt<sup>33</sup> śnu, rājan, mama vṛttāntam

aham iha rājadhānyām<sup>34</sup> jātatai<sup>35</sup> grhasthaḥ sthito 'smi ekadā daivayogena mama<sup>36</sup> grhe jñāni puruṣaikah samāgatya mūltaḥ kati- payamāsān madiyāyatane maṭham kṛtvā mayā<sup>37</sup> saha sthitaḥ prati-

<sup>6</sup> P dharmasīlam

<sup>7</sup> P om t° n°

<sup>8</sup> PV babhuva

<sup>9</sup> P om

<sup>10</sup> P bhayad v°

<sup>11</sup> P om

<sup>12</sup> P jagāma

<sup>13</sup> P °dvaya

<sup>14</sup> HO om dvayam pr° V labhyeta  
for pr°

<sup>15</sup> P sa m°

<sup>16</sup> O om t° ch°

<sup>17</sup> P om tat

<sup>18</sup> PV om

<sup>19</sup> P om tat

<sup>20</sup> PV tayoh k°

<sup>21</sup> PV bhavati

<sup>22</sup> V aracayatu

<sup>23</sup> PV deah

<sup>24</sup> P °chede

<sup>25</sup> HO asakta (? asakta)

<sup>26</sup> HO ullareṇa P ajnatottareṇa

<sup>27</sup> P °ann āste Here V inserts itī  
caturnvīśavetalakathaprabandhaḥ

<sup>28</sup> P tato v°

<sup>29</sup> P om

<sup>30</sup> PV prajnalena t°

<sup>31</sup> HOV kena ta t°

<sup>32</sup> P tat ś°

<sup>33</sup> P tadati

<sup>34</sup> H °dhāniye O °dhāniya

<sup>35</sup> PV jātyā tarī

<sup>36</sup> P om m° g°

<sup>37</sup> HO mayā sa yācitā ca pratid° etc  
V maya sthāpitah

daughter named Vilāsavati<sup>4</sup> Once king Sīnhaleśvara<sup>5</sup> came to conquer Dharmasena, and a battle was fought between the two kings Sīnhaleśvara who was strong conquered Dharmasena, and he abandoning his kingdom mounted a horse and entered the forest When she heard the news, his chief queen Candrāvati took her daughter Vilāsavati and went into the forest Then into that same forest a kṣatriya named Pracandasīṇha<sup>6</sup> had come with his son to hunt deer In the mud on the path Pracandasīṇha saw the footprints of two women and said to his son "Son, here I see the footprints of two beautiful women Now if we find the two women, the one with the long feet will be my wife and the one with the short feet yours" Hearing that, the son agreed They followed those footprints, and Candrāvati and Vilāsavati, who had come to a lake, were married by them by the power of fate, the one with the long feet by Pracandasīṇha, the one with the short feet by his son<sup>7</sup> In the course of time the two women each bore a son to them What shall be the relationship between those two sons? Let your majesty put aside anger and undertake to solve the question<sup>8</sup>

When he had heard that, the king seemed to be intent upon the solving of the inverted relationship He thought "If I do not know, it is not a sin not to give an answer," and in complete silence he continued on his way to Kṣāntīśīla The gohlin said "King, because of your courage and the excellence of your qualities I am pleased with you Be victorious But listen to this which I tell you of advantage to you" The king replied "Who are you who dwell in a corpse and whence comes the omniscience that resides in you? I desire to learn that" Hearing that the gohlin laughed and said "Listen, king, to my story

"I was a householder, an oil miller by caste, here in the capital Once by the power of fate a wise man came and arrived at my house For some months he stayed with me, in a hermitage-cell which I had made at my dwelling Every day food was provided for him as alms

<sup>4</sup> = Possessed of coquetry In the other versions Lāvāṇyavati

<sup>5</sup> = Lord of Ceylon In the other versions the king a relations attempted to seize the kingdom In S the king went with the women and was killed while protecting them from wild mountain tigers

<sup>6</sup> = Terrible lion In S Candrasīṇha and his son Sīṇhaparākrama, in S unnamed

<sup>7</sup> In the other versions the one with long feet was the daughter, the one with short feet the mother

<sup>8</sup> For the construction see Intro §8

dinam tasmai bhikṣābhojanānnam<sup>23</sup> kalpyate anantaram varṣaprabhāte tena jñāninā deśāntare<sup>24</sup> gantavyam iti kṛtvā<sup>40</sup> nibhṛtam abam ukto viśeṣena bho grastha, asmakam<sup>41</sup> anekasevām kṛtvā tiṣṭhasi<sup>42</sup> tena tvayi parituṣṭo 'smi āgaccha te<sup>43</sup> jñānasiddhim kathayāmi iti kṛtvā kṛpaya mahyam siddhijñānam kathayām āsa punaḥ satyam idam kārayām cakre mama purvasevakāḥ putrapratīmo varṣabhyantare mamā 'nveṣane samāgamiṣyati<sup>44</sup> tasmai jñānam katbayiṣyāmi<sup>45</sup> 'ti svīkṛtya tiṣṭhāmi<sup>46</sup> sa<sup>47</sup> tu mama gamanāsamaye samāgatya na<sup>48</sup> mīlitaḥ samīkṣyate<sup>49</sup> yadi tvam asmākam satyam pālayasi tadā<sup>50</sup> tasmīn atra bhramanoddeśe samayate jñānam idam tasmai tvam<sup>51</sup> vijñāpayiṣyasi sa ca tava<sup>52</sup> bhrātā tasmai kapaṭam na kariṣyasi yady evam na karoṣi<sup>53</sup> tadā tava durvipakena<sup>54</sup> anena<sup>55</sup> mama śāpena viparītamaranam te<sup>56</sup> bhaviṣyati sudṛḍham<sup>57</sup> iti kṛtvā gurur me<sup>58</sup> mām uddiṣya<sup>59</sup> deśāntaram cacāla ata eva nigadyate tvam asmadiya<sup>60</sup> upadeśe 'vahlāna na kariṣyasi<sup>61</sup>

iti pratipādyā vetālah tuṣṇim<sup>62</sup> cakāra tato raja vihasya vetālam punar āba bho vetala, nigadyatām tad vṛttāntam<sup>63</sup> tato vetālo basitvā punar āba

śṛṇu rajan jñāninī mama gurau deśāntare<sup>64</sup> gate tacchiṣyah<sup>65</sup> samāgatya<sup>66</sup> mama śrame<sup>67</sup> mīlitaḥ āgatya<sup>68</sup> mām uvāca yo 'sau jñāni cā 'tra sthitaḥ sa tu kva tadā mayo 'ktam deśāntaram<sup>69</sup> jagāma mam prati kim vidhanam kṛtvā gataḥ tasmai<sup>70</sup> mayo 'ktam na kim cit iti<sup>71</sup> śrutvā sa tu ha ha hato 'smi 'ti kṛtvā bahu vilāpya nīrāso<sup>72</sup> bhutvā jagama gate tasmīn<sup>73</sup> tataḥ<sup>74</sup> prabhrū mayā tadupadeśam dhyāyatā<sup>75</sup>

<sup>23</sup> P for bh° k°, bhikṣā dīyate V  
°bhojanānyapakalpyate

<sup>24</sup> HO °ntaram bhramiṣyati V °ntaram bhramiṣyate

<sup>40</sup> HO k° n° aham ṛte uktaḥ ° V k° n°  
aham evam ukto v° P for k°  
viśeṣena k° mayā kaścid uktam

<sup>41</sup> P tvam a°

<sup>42</sup> P kṛtān

<sup>43</sup> P j° te

<sup>44</sup> P vāhiḥ

<sup>45</sup> P °gyatī

<sup>46</sup> P tiṣṭhasi

<sup>47</sup> P om through yadi in next line

<sup>48</sup> HO om

<sup>49</sup> HO samīkṣate

<sup>50</sup> P om

<sup>51</sup> P om

<sup>52</sup> P om

<sup>53</sup> PV kariṣyasi

<sup>54</sup> P °pāke

<sup>55</sup> P om

<sup>62</sup> PV om

<sup>63</sup> P t° s°

<sup>64</sup> P om

<sup>65</sup> HO udiṣyate V upadiṣya

<sup>66</sup> HO asmiya upa° P madiyopa°

V asmadiye upa°

<sup>67</sup> O °gyatī

<sup>68</sup> PV dṛṣṭim

<sup>69</sup> PV ṛttam

<sup>70</sup> PV g° d°

<sup>71</sup> P °chātyah. Q tadāchātyah.

<sup>72</sup> HO sa tu sam°

<sup>73</sup> P om mamāśrame

<sup>74</sup> P sa tu samāgatya

<sup>75</sup> P sa tu d°

<sup>76</sup> HO tat

<sup>77</sup> P tat V om

<sup>78</sup> HO nīrāso

<sup>79</sup> MSS and V °mīn

<sup>80</sup> HO tata

<sup>81</sup> HOV dhyājan

Afterwards just before the breaking of the rainy season<sup>9</sup> the wise man determined that he would go to another place and in private he said to me very particularly 'Householder, you have done many services for me continually Therefore I am pleased with you Come I shall tell you a way to acquire magic knowledge' When he had said this, in compassion he told me how to acquire magic knowledge But he made me make this promise 'My former attendant, who is like a son to me, will come here in search of me during the rains I have promised him that I will instruct him in magic knowledge But at the time of my departure it is clear that he has not arrived and found me If you keep my promise, then, when he has arrived at this place in his wanderings, you will make this knowledge known to him And he shall be your brother You shall not defraud him If you do not act in this way, then because of my curse, which has evil consequences for you, you shall die a frightful death' When he had charged me thus strictly, my teacher instructed me and went to another country That is why I say 'You shall not show disrespect to my instruction' " When he had imparted this, the goblin was silent Then the king laughed and said again to the goblin "Goblin, let that story be told " The goblin laughed and said further

"Listen, king When the wise man, my teacher, had gone to another country, his disciple came to my abode and met me When he came, he said to me 'Where is that wise man who stayed here?' Then I replied 'He has gone to another country' 'What arrangements did he make for me when he went away?' I said to him 'None at all' When he had heard that, he cried 'Alas! alas! I am ruined,' and lamenting much and disappointed he went away When he had gone, from that time on I dwelt in my house sorrowfully, meditating on those

<sup>9</sup> Uhle translates *carṣāprabhāte* nach Ablauf eines Jahres,' and below *carṣābhāntare* innerhalb eines Jahres *carṣā* which is certainly the stem in question in the first word and probably also in the second, does not have

the meaning year in the lexicons But *prabhāte* means 'beginning rather than 'end Divide *carṣā-aprabhāte* 'the rains not having begun,' and *carṣā-abhāntare*

'sukhena gṛhāvāsah<sup>76</sup> kriyate guruvacanam anyathā kurvāne<sup>77</sup> sāpa-  
rādhe mayi śaṅkā<sup>78</sup> mahatī bādhamānā<sup>79</sup> mamā 'ntare<sup>80</sup>

ato<sup>81</sup> daivayogena rājabhavana ecurāś<sup>82</sup> curim<sup>83</sup> kṛtvā 'nekasāmagrīm  
apahrītyā 'śvaśālāyām<sup>84</sup> ghoṭakakam<sup>85</sup> gṛhītvā mama dvāri han-  
dhanam kṛtvā vihāya caurāḥ palāyitāḥ prabhāterājā curim<sup>86</sup> śrutvā<sup>87</sup>  
duḥśādhūn ānīya samādideśa<sup>88</sup> are duḥśādhō,<sup>89</sup> madīyabhāndāre curi<sup>90</sup>  
kṛtvā ghoṭako 'śvaśālāyā nīto 'sti<sup>91</sup> jñāyatām asya nirṇayaḥ sudr-  
dham api jñātīā śighram<sup>92</sup> āgaccha yadi cauram samānīya na dadāsi  
tadā tvām eva saparivāram ekatra kartayitvā<sup>93</sup> prothayiṣyāmi<sup>94</sup>  
iti śrutvā duḥśādhunā gṛhe gṛhe caurāniveśanam kṛtvā<sup>95</sup> mama dvāri  
ghoṭakam prāpya mām api dhṛtvā<sup>96</sup> eauram iti kṛtvā rājāni vijñāpya  
ghoṭako darśitaḥ śrutvā rājā sakopah samādideśaḥ 'nam<sup>97</sup> sūle<sup>98</sup>  
nītvā<sup>99</sup> debī tathā tena 'va rājādeśam śirasī<sup>100</sup> nidhāya grāmopānte  
samānīyā 'ham tair eva dandapāśikāḥ sūlena<sup>101</sup> samāropitaḥ sūle  
sthītvā yogahalena samādīhunā<sup>102</sup> prānān vāhayitvā kramaśo galite<sup>103</sup>  
hṛdi punar aham tataḥ sammukhashṭitaghargharāṭṭravartivṛkṣe<sup>104</sup>  
vetālādhiṣṭhito bhutvā viśramito<sup>105</sup> smi jñānabalena sarvajñatā mayi  
samutpannā

sa tu mama guruśiṣyo deśe deśe paribhramya hiṅgulādevīsamīpa-  
vartini<sup>106</sup> deśāntarīnām<sup>107</sup> viśrāmaśhānamandape gurum<sup>108</sup> dadarśa  
dr̥ṣṭva sarvavṛttāntān<sup>109</sup> gurave niveditam śrutvā vyathitena gurunā  
proktam sa tu gṛhāśrami tailiko madīyajñānam apahrītavan<sup>110</sup> tena<sup>111</sup>  
tasya yathocitaphalam<sup>112</sup> bhutam sa tu jñānabalena<sup>113</sup> vetālādhiṣṭhi-

<sup>76</sup> P om gṛha

<sup>77</sup> HO\ kriyamape

<sup>78</sup> P m° ś°

<sup>79</sup> P vādhale

<sup>80</sup> P om mamāntare

<sup>81</sup> P tato

<sup>82</sup> P caurāḥ HOV caurāś

<sup>83</sup> O curim P sindhim V cauryam

<sup>84</sup> HO śvāśaśvaśālāyām V °śālāyā

<sup>85</sup> P ghoṭakakam

<sup>86</sup> H rājāścurim O rājāścure V  
cauryam

<sup>87</sup> P dr̥ṣṭva

<sup>88</sup> HO om

<sup>89</sup> HO °śādhū

<sup>90</sup> P cauryam bl itam V apahrītur  
bhuta

<sup>91</sup> P nītaḥ

<sup>92</sup> PV om ś° a°

<sup>93</sup> HOV kartitva

<sup>94</sup> HO propayiṣyāmi

<sup>95</sup> HOV prāpya

<sup>96</sup> O dhṛti

<sup>97</sup> O etam

<sup>98</sup> HOP sūlena

<sup>99</sup> P om

<sup>100</sup> HO śirasī

<sup>101</sup> V sūle

<sup>102</sup> V s° ra OP om through jñāna  
balena 2 lines down

<sup>103</sup> H galite V h° galite tapuṣi

<sup>104</sup> H °vartini

<sup>105</sup> V for v° smi, tiṣṭhami

<sup>106</sup> HO °vartini P for h° d° v°, hii gu  
ladevīviśrāmaśhānamandape

<sup>107</sup> V °rīṇam

<sup>108</sup> P gurur

<sup>109</sup> P sarvavṛttān V sarvam vṛttān  
tam

<sup>110</sup> HO apaghanam cetah kṛtam V  
apaharan caurāḥ kṛtaḥ

<sup>111</sup> HOV tasya tena

<sup>112</sup> P °alam ph°

<sup>113</sup> O te aji ānab°

instructions I was gudy because I had transgressed my teacher's command and great fear harrassed me within

"Then through the power of fate thieves robbed<sup>18</sup> the king's palace and carried off much property. They took a horse from the horse-stables and having tied it at my door left it and fled. At dawn the king heard of the theft and summoned the doorkeeper and gave him orders 'Wretched doorkeeper, a robbery has been committed in my treasury. A horse has been stolen from the stable. Find out the complete solution of it. When you have solved it completely, come to me at once. If you do not bring the thief and hand him over, instead of him I will cut to pieces all together you and your family and kill you.' When he had heard that, the doorkeeper made a search from house to house for the thief and found the horse at my door. He arrested me thinking 'This is the thief,' and informed the king and showed him the horse. The king, hearing that, angrily ordered him 'Take him away and put him on a stake.' So he obeyed the king's command and took me to the edge of the village and I was impaled on a stake by the police. As I was there on the stake, I kept my life going by the power of magic and by mental concentration, and when my heart had gradually ceased to beat, then being inhabited by a goblin, I rested on a tree which is on the bank of the Ghargharā opposite to that place. Through the power of magic knowledge I obtained omniscience.

"That pupil of my teacher's in his wanderings from place to place, in a hall which was the resting place of strangers, near (a temple of) the goddess Himgulī, saw his teacher. When he had seen him, he told the teacher the whole story. Hearing it, the teacher was distressed and said 'That oil miller householder stole my knowledge. Therefore he has received a suitable reward. He through the power of magic has

<sup>18</sup> On evil, see Intro. [8]

taḥ preto bhūtvā śinśapātaroḥ śākhāyām maṅgalakoṭirājadhānyām<sup>114</sup>  
 ghargharātīre lambamāno 'tatiṣṭhate tvayī paritustho 'smi tvam  
 asmadīyaḥ putraḥ<sup>115</sup> mama prasādena tvayy rddhīḥ susūdhī<sup>116</sup>  
 mamo 'padeśena vareṇa siddhis te bhavitā rddhisiddhibhyām tvam  
 eva khecaro<sup>117</sup> bhūtvā sukhena<sup>118</sup> paribhrama ity uktvā kunapo  
 virārama

tac<sup>119</sup> chrutvā rājā harṣagadgadavācā<sup>120</sup> punar imam āha are kunapa,  
 yadī prasanno 'sī tadā 'śca viśeṣena kathām<sup>121</sup> sakalām kathaya<sup>122</sup>  
 samupadiśa<sup>123</sup> kim aham karisyāmi tato vetalāḥ punar uvāca śṛnu  
 re mahārāja tvam<sup>124</sup> devarūpī mānuṣavīgrahaḥ pūrvasamecītām<sup>125</sup>  
 mahāntī tapānsī te<sup>126</sup> santi tena bhāgyodayena tvam atrā 'nīto 'sī<sup>127</sup>  
 śṛnu aham<sup>128</sup> kathayāmi

tataḥ prasannena gurunā<sup>129</sup> punar upadiśaḥ tvam ito mahāsattva-  
 mahārājaśrīvikramādityasya rājadhānim gatvā tasya rājā upadhauka-  
 nāya bīvaphalābhyantararatnāni<sup>130</sup> viniveśya dinakātipayam yojayitvā  
 mahāsattvam<sup>131</sup> sahāyam kṛtvā pretādhiṣṭhitajñāninam rājasahāyena  
 dakṣinaśmaśane nītvā tau śavam rājānam ca mandalam racayitvā tatra  
 nītvā mandalapūjām vidhāya śavasya mastake pādmandattvā rājānam  
 devyā bālim dattvā śavadīyamastake padadvayam dattvā nigadi-  
 śyasi<sup>132</sup> devī,<sup>133</sup> grhāna mama sattvabālim rddhisiddhi me bhavatām  
 itī nigadite tvayī devyāḥ prasādo 'yam bhaviṣyati itī gurupadeśam  
 prāpya sa tu kṣāntiśilah samāgatya kapātabhavana bhavantam  
 vaśīkṛtya bhavadvaśena mam evam matena<sup>134</sup> grhitvā tvām apī kar-  
 tayitva siddhim sadhaviṣyati sarvam idam apī<sup>135</sup> rahasyam akhilam<sup>136</sup>  
 te jñāpitam jñātvai 'tad yad ucitam tad vidhīyatam<sup>137</sup> ity uktvā  
 virāma<sup>138</sup>

tato raja sabhayotphullanayano<sup>139</sup> barśaśrunā<sup>140</sup> purnalocanaḥ punar  
 vetalam āha bho sarvajña mahāmate, brūhi kim idānim kariṣye nṛpa-  
 vacanam śrutvā vetalāḥ punar aha tava mahasattvataya<sup>141</sup> prito 'smi

<sup>114</sup> HO *maṅgalakoṭar°*

<sup>115</sup> P om

<sup>116</sup> P *bhaviṣyati*

<sup>117</sup> O *khecaro*

<sup>118</sup> PV *sukhenapi*

<sup>119</sup> PV om

<sup>120</sup> HO *°gadagada* PV *°taṇā*

<sup>121</sup> P *talk°*

<sup>122</sup> PV *me k°*

<sup>123</sup> HO *°deśa* P *°deśaya*

<sup>124</sup> P om

<sup>125</sup> HO *sarvasame°* P *pūrvasame°*

<sup>126</sup> P om

<sup>127</sup> P om *asī*

<sup>128</sup> PV om

<sup>129</sup> V *gurupayam upadiṣṭostī* HO  
*°diṣṭostī*

<sup>130</sup> V *vilaphala°*, P *°ntare ratn°*

<sup>131</sup> PV *tam m°*

<sup>132</sup> H *nigadiṣyati* O *nigamiṣyati*

<sup>133</sup> P om

<sup>134</sup> PV om

<sup>135</sup> P om

<sup>136</sup> P om

<sup>137</sup> P *°yala*

<sup>138</sup> PV *sa v°*

<sup>139</sup> P om *sa*

<sup>140</sup> P *harṣaḥ śrutva*

<sup>141</sup> HO *°sattvena taya tvam* V *°sattva*  
*tayaham*



become a corpse inhabited by a goblin and hangs always on a branch of a śiśāpā-tree in the capital of ten million felicities on the banks of the Ghargharā river ' I am pleased with you You are my son Through my favor supernatural power is easily to be attained by you By my instruction magic will be yours as a boon Through supernatural power and magic you shall become able to fly through the air and wander at your will " When he had said this, the corpse was silent

Having heard that, the king, his voice stammering with joy, again said to him "Oh corpse, if you are pleased, tell me the whole matter in all its details Instruct me as to what I shall do " Then the goblin spoke again "Listen, great king You have the form of a god with a human body Great works of austerity have been accumulated by you formerly You have been brought here through the rising up (fruition) of that good fortune (i.e. good works of previous existences) Listen, I shall tell you

"Then the teacher pleased instructed him again 'You shall go from here to the capital of the noble mahārāja, his majesty Vikramāditya, and send in jewels within bilva fruits as a present to that king, and having spent a few days in doing this you shall bring him into your power and make the noble man your assistant With the king's assistance bring the wise man dwelling in the corpse to the southern cemetery After making a circle bring the corpse and the king into it and carry out the worship of the charmed circle Put your foot on the corpse's head and offer up the king to Devī and then when you have placed your two feet on the heads of the two corpses, you shall say "Oh Devī, accept my offering of a living being " Let supernatural and magic power become mine ' When this has been said, Devī will grant you this favor ' When he had obtained these instructions from his teacher, Kṣantīśīla came and made you subject to him by deceit When through his power over you he has seized me with this plan and has cut you up too, he will accomplish his magic Now you have learned this whole secret in its entirety Having learned this, do what is fitting " When he had said this, he was silent

Then the king, his eyes wide-open with fear and filled with tears of joy, again said to the goblin "Oh omniscient and clever one, speak What shall I do now? Hearing the king's words, the goblin again spoke "I am pleased with your nobility Therefore I will tell you a

<sup>11</sup> Or perhaps, ' offering of courage

tena tvayi<sup>142</sup> rahasyam jñāpayāmi<sup>143</sup> tvam idūnīm mām eva<sup>144</sup> mītvā  
 tatsakūśamgaccha gatetvayitadā<sup>145</sup> sa tu tvām dr̥ṣṭvā harṣamatulam<sup>146</sup>  
 prāpya nigadiṣyati bho mabārāja,<sup>147</sup> samāyāto 'si tatra drutam snānam  
 kuru devatārūḍhanam<sup>148</sup> samācara tvayā saha devatāpūjām<sup>149</sup> vi-  
 dbāyā "vayor eva yathāhvācā<sup>150</sup> siddhir bhavati tadā<sup>151</sup> kartavyam  
 tarhi tvayy<sup>151</sup> api tadvacanena devyāḥ<sup>152</sup> kunde payasi snātvā tatro  
 'pasthite tadā tvām vadiṣyati devatām pūjayā<sup>153</sup> 'ham ca pūjayāmi  
 tadā devatām pūjayiṣyasi kṛte devatārūḍhane tadā vadiṣyati<sup>154</sup> deva-  
 tām pradakṣinikṛtya dandapranāmanam kuru tadā tvam vadiṣyasi  
 narapatir aham dandadhārī sūhṛdsnastbitaḥ mama pādapadmam<sup>155</sup>  
 māṇḍalikā<sup>156</sup> rājānāḥ pranamanti mama snātakabrāhmano<sup>157</sup> manu-  
 mittam devatārūḍhanam pītṛkriyām<sup>158</sup> dīnakṛtyam kurute tena mama  
 nityakriyākaranam susiddham<sup>159</sup> bhavati mama haste rājadando vid-  
 yate tena devatārūḍhanadandapranāmādiṣu mamā 'dhikāro nā 'sti  
 yad idānīm bhavato vidhānena dandapranāmāḥ kartavyaḥ tadā śikṣa-  
 paya kena prakārena dandapranāmāḥ kartavyaḥ<sup>160</sup> tam<sup>161</sup> dr̥ṣṭva  
 tena 'va prakārena kariṣyami tava vacanam idam<sup>162</sup> avagamya<sup>163</sup>  
 yadā sa<sup>164</sup> tu kṣāntiśilo devatāyā dandapranāmam kurvan kāyaprapā-  
 tam kurute tatksanāt tvam api khadgena śiraś chittvā tanmastake  
 mṛtakasya mastake ca padadvayam dattvā mukulākāram<sup>165</sup> śirasy  
 aujaḥ niveśya vadiṣyasi devī,<sup>166</sup> parituṣṭā bhava gṛbhāna balim  
 imam tava prasādena talavetālasiddhir me suniścalā<sup>167</sup> bhavatu  
 varam imam prārthayiṣyasi iti nigadya vetūlo virarūma

śruti va 'tad rāja mahotsavena<sup>168</sup> sablādabṛdayo<sup>169</sup> mṛtskam skandhe  
 nidhaya kṣāntiśilasampam ājagāma samāgatam rājānam dr̥ṣṭva yogi  
 harṣanirbharamanā rājānam aba rājan, samāyāto 'si rātripraharatra-

<sup>142</sup> P tvām

<sup>143</sup> P vijn°

<sup>144</sup> HOV eva

<sup>145</sup> P om

<sup>146</sup> PV harṣamanḍalam tu and vda  
 may be confused in Bengali script

<sup>147</sup> P rājan

<sup>148</sup> O \*tadharanam

<sup>149</sup> HO devatām pujaṁ P devatām  
 pujayiṣyasi tadā, om v°

<sup>150</sup> HO \*vaca

<sup>151</sup> V tathā

<sup>152</sup> HO tat tvam api PV tvam api

<sup>153</sup> HP devyā O divya

<sup>154</sup> HO pujaṁ for pujaṁ devatām  
 for devatām P pujaṁ gre tvam paścad  
 aham tadā pūjayiṣyasi V as P with  
 devatām before pujayiṣyasi

<sup>155</sup> P sa v° V vadiṣyati

<sup>156</sup> P padapadm°

<sup>157</sup> HOV manḍ°

<sup>158</sup> P snatako br°

<sup>159</sup> P pītyakr°

<sup>160</sup> HO \*siddhim

<sup>161</sup> HOV om

<sup>162</sup> HO om t of tam read \*prapāma

śamḍṛṣṭā P sadṛṣṭān for t° d°

<sup>163</sup> P om

<sup>164</sup> P abhiḥ°

<sup>165</sup> P tu sa

<sup>166</sup> O \*kalam

<sup>167</sup> P deva

<sup>168</sup> P om

<sup>169</sup> PV \*śāhena

<sup>170</sup> HO sahrada° V ahlāda°

secret Now take me as he said and go to him When you have come there, he seeing you will feel immeasurable joy and will say 'Oh great king, you have arrived Quickly make your ablutions Do homage to the goddess When I have worshipped the goddess along with you, the two of us will possess magic power according to my words' Then you must do so When according to his words you have washed in the water in Devi's spring and have approached him, he will say to you 'Worship the goddess and I shall worship her' Then you shall worship the goddess When worship has been paid to the goddess, then he will say 'Go around the goddess towards the right and prostrate yourself at full length' You shall reply 'I am a king who hears the rod of justice and sits on a lion throne Kings who are governors of provinces prostrate themselves at my lotus-feet My hrahman who has completed his studies performs for me the worship of the gods, the rites for the dead, and the daily rites Therefore the performance of my regular, necessary ceremonies is well accomplished In my hand is the king's sceptre Therefore I am not a person qualified to perform prostrations at full length and other ceremonies in the worship of the gods Since now I must prostrate myself at full length according to your command, teach me how to do it When I have seen it, I will perform it in the same way' When Kṣāntiśīla has heard these words of yours and in performing a full length prostration to the goddess lets his body fall, at that moment cut off his head with your sword Then put your two feet on his head and on the head of the corpse and putting your hands to your head in reverence, shaping them like a blossom, say 'Devī, be propitiated Receive this offering Through your grace let the magic of Tāla and Vetāla<sup>11</sup> be mine unalterably' You shall ask for this boon" When he had said this, the goblin was silent

When the king had heard this, with great joy and his heart filled with gladness, he settled the corpse on his shoulder and came to Kṣāntiśīla When the ascetic saw that the king had come, with his mind full of joy he said to the king "Oh king, you have come in three watches

<sup>11</sup> On *Idāretāla* see Intro §3

yam idānīm vegena devyāḥ kunda<sup>170</sup> snātā samāgatya mayā saha<sup>171</sup>  
'vā 'tra kṛtāmandalaracane śodaśopacāreṇa devatārādhanam<sup>172</sup> kuru  
tava<sup>173</sup> samīhitam bhavitā<sup>174</sup> mamā 'pi cā 'bhūhitaprayojanam<sup>175</sup> susid-  
dbam bhaviṣyaty eva śrutvā rājā tadāvacanena sarovare snātvā  
samāgatya mīlitaḥ kṛtapūjāmāndale yogisamāhṛtaśodaśopacārastu-  
tir<sup>176</sup> yoginā samam samārādbayām<sup>177</sup> āsa

pūjāvasāne yogī provāca ' rājan, devyā dandapranāmena pranama<sup>178</sup>  
rājo<sup>179</sup> 'vāca cakravartī<sup>180</sup> nṛpatir aham sakalabhūpālā mama pāda-  
pīṭham pranamanti viśeṣato dandadhārī cā 'ham āstrato devapī-  
trārādhanam<sup>181</sup> na<sup>182</sup> karomi svayam snātakabrahmanena sarvam  
idam anuṣṭhiyate tat kena<sup>183</sup> prakāreṇa dandapranāmaḥ<sup>184</sup> kartavyas  
tan<sup>185</sup> mām śikṣāpaya tarbi rājavacanam śrutvā daivapreṇito yogī  
svayam dandapranāmanī cakāra ity avasare rājā pārśvasthitaḥ kha-  
dam baste<sup>186</sup> gṛhītvā yoginam cakarta<sup>187</sup> tanmastake<sup>188</sup> śavasya mas-  
take ca pādadvayam dvayopari nidhāya puṣpāñjalīm<sup>189</sup> devyā pradāyo  
'ccair jagāda jaya jaya devī jaganmūḥ pralayoṭpattisthīti kārini  
varade, balam imam gṛhāṇa pāntuṣṭā bhava rddhisiddhī me bha-  
vetām<sup>190</sup> iti me prayaccha nṛpatāy<sup>191</sup> iti ngaditavati devyā āya-  
tane<sup>192</sup> gambhīro<sup>193</sup> 'tāṭṭahāso bhūtaḥ pratyādeśaś ca bhutaḥ<sup>194</sup>  
rājan mahāsattvika, jīva vatsaraśatam akhanditapratāpah<sup>195</sup> san cak-  
ravartitena<sup>196</sup> rājasukbabbogam bhukṣva talavetālārddhisiddhī<sup>197</sup>  
tava susiddhe bhavetām<sup>198</sup> ity uktvā devy<sup>199</sup> antardadbe

prabbātasamayo bhūtaḥ prasannaśarīraḥ parair alakṣito rāja rāja-  
dhānīm samāgatya mīlitaḥ sukhena<sup>200</sup> mahatā rajyam cakāra tada-  
nudivase<sup>201</sup> mabīdharo<sup>202</sup> 'vyābatagatir<sup>203</sup> lokapālā ivā 'sit<sup>204</sup>

iti sāndhīśrījambhaladattaviraçatakātpāṭhe<sup>205</sup> pañcaviṃśatitamo  
vetālakatbāprabandhaḥ

- <sup>170</sup> O kuṇḍale  
<sup>171</sup> PV saha ekatra  
<sup>172</sup> HO om kuru P devatām āra-  
dhaya  
<sup>173</sup> P tena tava  
<sup>174</sup> HO bhavata  
<sup>175</sup> HO 'hitāḥ pra° V 'bhūmatam  
pra°  
<sup>176</sup> P °cāreṇa  
<sup>177</sup> V devīm s° P devīm puṣayam  
<sup>178</sup> P °ṇāma  
<sup>179</sup> P om rajovāca  
<sup>180</sup> H °vartīr  
<sup>181</sup> HO °pitarādḥ° P devaputrarādḥ°  
<sup>182</sup> P s° na k°  
<sup>183</sup> P for k° p°, kāraṇena  
<sup>184</sup> P °ṇāmam kartum akṣamāḥ tan etc  
<sup>185</sup> V tam  
<sup>186</sup> P om  
<sup>187</sup> VO ca kartitvā  
<sup>188</sup> O t° ca pād° d° n° P t° śava

- dvayasya m° ca pād° pād° n° V t° ca  
pād° parinidhāya  
<sup>189</sup> PV puṣpāñjalitrayam  
<sup>190</sup> PV bhavetām  
<sup>191</sup> HO for n° i° n°, iti ngaditvā V  
iti ngaditvān  
<sup>192</sup> V °vyaś cayaṭ°  
<sup>193</sup> HO bhambhīra  
<sup>194</sup> P om V abhūt  
<sup>195</sup> PV ākhaṇḍ°  
<sup>196</sup> HO °vartitv°  
<sup>197</sup> P om vetāla  
<sup>198</sup> HO bhaveta[m] PV bhavetām.  
<sup>199</sup> P a° d°  
<sup>200</sup> P m° s°  
<sup>201</sup> V om sentence  
<sup>202</sup> HO mahādhare to  
<sup>203</sup> HO avyabatajagatī  
<sup>204</sup> P bhavati  
<sup>205</sup> HO °pāṭhe p° vetālaḥ P om  
viraçata For colophons in general, see  
Intro §3